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PAUL McCARTNEY

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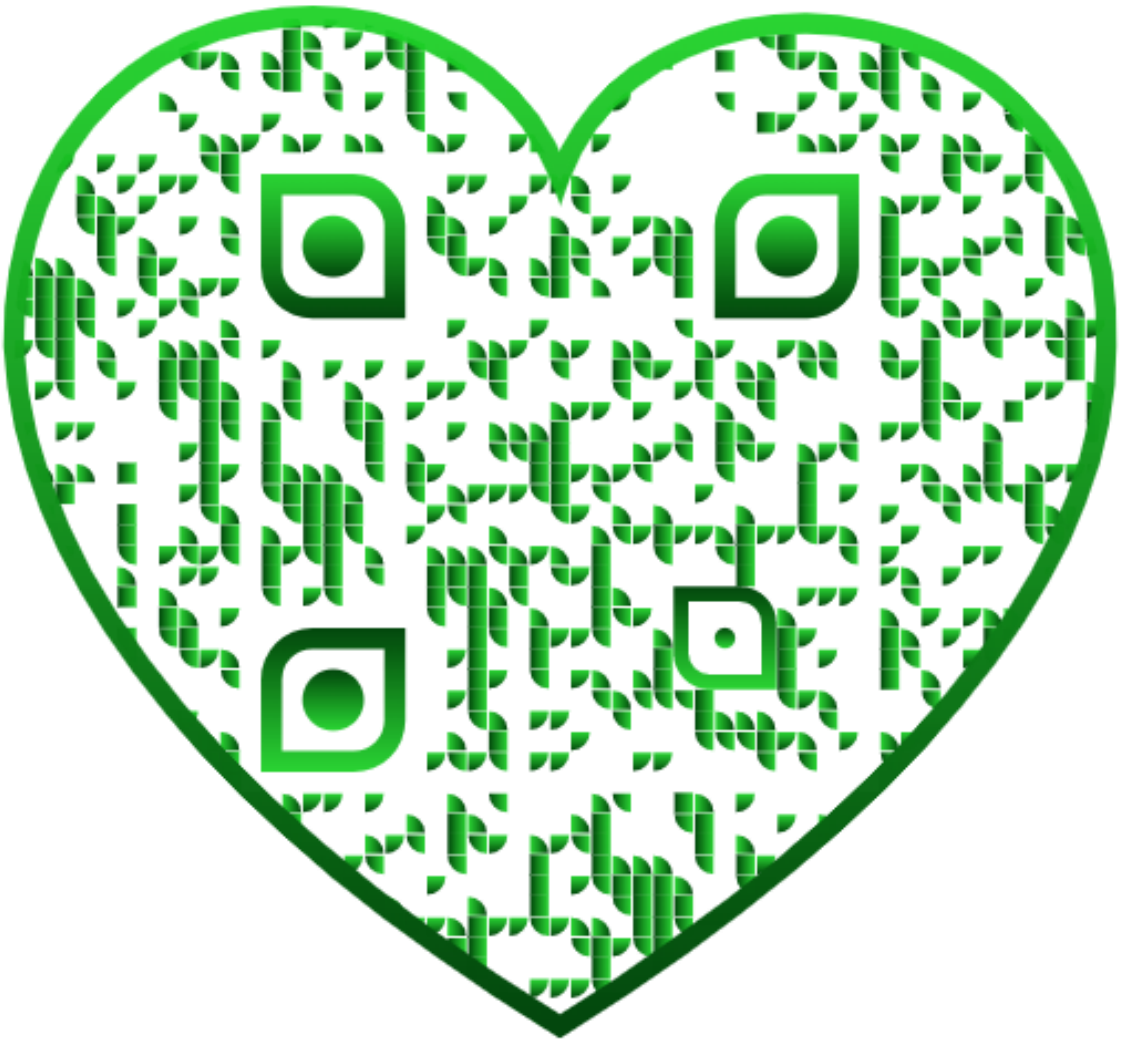

"I don't know if I've written my best song yet," the icon says. "That's the big question. It doesn't stop you trying."

MUSIC SPOTLIGHT™ COLLECTOR'S EDITION

PAUL McCARTNEY

TRIBUTE TO THE ROCK & ROLL LEGEND

The Beatles rose from obscurity to conquer the pop music world in less than two years. (from left) Paul McCartney, Ringo Starr, John Lennon and George Harrison pose in England in 1964.

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Both in the studio and onstage, in groups and as a solo act, Paul McCartney has been a rock 'n' roll icon for 65 years...and shows no signs of slowing down.

Maybe We're Amazed

In his remarkable 65-year career, Sir Paul McCartney still reigns supreme with more No. 1 hits than any other composer.

In 1962, when the world first met Paul McCartney, he was the 20-year-old bassist for The Beatles (a group that began as The Quarrymen in 1957) and one half of the songwriting team behind the group's then-new hit record, "Love Me Do." There was little in the bluesy tune to suggest he would become the world's preeminent pop hitmaker. The melody was simple, the song itself unremarkable—except for the fact that it was unlike anything else in the hit parade. That alone suggested that Paul, like his songwriting partner, John Lennon, was working at the thinly populated edges of the mainstream, bringing fresh ideas into the prevailing currents of popular culture.

As one half of the Lennon-McCartney songwriting partnership, Paul distinguished himself throughout the 1960s by composing some of the decade's most enduring hits, written in a range of styles—from the country-rock of "All My Loving" to the baroque pop of "Yesterday"; from the soul-funk of "Drive My Car" to the ballad-rock of "Hey Jude." Along the way, he scored a string of No. 1 hits with The Beatles that defined the 1960s as modern music's most transcendent decade.

Through it all, the critics wondered when the well would run dry. When The Beatles broke up in 1970, many thought that would be the end of the hits. In fact, all of the Fab Four enjoyed solo smash records, and none more than Paul. He racked up many of them—first as a solo artist, and then with his band Wings—before resuming his solo career in the 1980s. More than 50 years on, he continues to defy expectations by issuing a new album every few years. Remarkably, his last seven releases have all been Top 10 Billboard chart hits, and tickets for his Got Back tour are selling out everywhere. Who else can make that claim 65 years into their career?

In this issue, we explore the legend's life, from his beginnings in Liverpool, England, to his current status as rock 'n' roll's elder statesman. And of course we examine his music, starting with "My Bonnie," the 1961 single by Tony Sheridan and The Beatles that gave the group its first hit, and continuing through The Beatles, Wings and his solo career, all the way to *McCartney III Imagined*, his latest hit album. Together, these pages represent the life and art of the man that Guinness World Records calls the most successful songwriter of No. 1 hits, with a total of 33...and counting.

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Coming Up

PAUL McCARTNEY SHOWS EARLY MUSICAL PROMISE. BUT IT IS WITH TWO YOUNG GUITAR-PLAYING FRIENDS THAT HE FINDS HIS WAY TO FAME.

Paul McCartney recalls that he was brought up with high expectations. "My mum wanted me to be a doctor," he told Barry Miles in his 1997 biography, *Many Years From Now.* "And my dad, who left school at 14, would have loved me to be a great scientist, a great university graduate."

It could have happened. Paul was a good student, one of just four from his primary school to advance to England's top grammar school. And then along came rock 'n' roll. Neither he nor music would ever be the same.

A son of Liverpool, England, Paul was, like most of that city's denizens, born to a working-class family. At the dawn of the 20th century, Liverpool was the gateway to the British Empire, a port city through which millions of tons of goods came and went, and the main point of departure for millions of immigrants heading to America. But it never recovered from the Great Depression. Paul's parents, Jim and Mary McCartney, started a family later than most and, like many, they struggled to get ahead. Jim was 39 and Mary 32 when James Paul McCartney, their first son, was born on June 18, 1942, at the height of World War II. Jim was a salesman in the burgeoning cotton industry, but when

1. Paul McCartney with his mother, Mary, and brother, Michael, in the late 1940s. **2.** The trio again on a family summer outing. Mary died of breast cancer when Paul was 14. "I would have liked to have seen the boys growing up," was among the last things she said. **3.** Paul and Michael in the early 1960s with their father, Jim. "I was very influenced by him," Paul said of his dad, who led his own jazz band.

the trade closed for the war, he worked for a maker of marine engines before taking a job as a sanitation inspector. Mary had been in charge of the maternity ward at a local hospital before leaving to have children. After their second son, Michael, was born in 1944, she returned to work as a midwife. She became the family's breadwinner, and her job allowed them to move to a new home on the outskirts of Liverpool, in Speke. "They aspired to a better life," Paul said of his parents in *Many Years From Now*. "She was always moving to what she saw as a better place to bring her kids up."

Paul had been a good student in primary school and advanced to the Liverpool Institute. As one of the best grammar schools in the country, the Institute sent more students to Oxford and Cambridge universities than any of Britain's state schools. On the daily bus ride there, he became friendly with another student decked out in the school uniform. George Harrison was eight months younger than Paul and already taking an interest in the guitar. Both boys were waking up to the emerging rock 'n' roll scene. In December 1954, Bill Haley and His Comets' "Shake Rattle and Roll" became a hit in Great Britain, followed one month later by their groundbreaking single, "Rock Around the Clock."

Around the same time, a British guitarist named Lonnie Donegan reached the top of the charts with "Rock Island Line," an American folk song popularized by blues guitarist Lead Belly. Donegan played it in a style called skiffle, a lively form of folk played on acoustic guitar, banjo and homemade instruments, including a washboard and a tea-chest bass made from a broomstick, cord and wooden crate.

By the time Elvis Presley entered the British charts in May 1956 with "Heartbreak Hotel," Paul was sold on rock 'n' roll. "I nearly did very well at grammar school," he said, "but I started to get interested in art instead of academic subjects. Then I started to see pictures of Elvis and started to pull away from the academic path."

Paul's father was himself a musician, and played piano and trumpet. In the 1920s, he'd fronted his own group, Jim Mac's Jazz Band, with his trombone-playing brother, Jack. Paul received a trumpet for his 14th birthday and, with his dad's blessing, traded it in for a cheap Zenith acoustic guitar. A left-hander, he had difficulty playing the instrument until he realized it was strung for right-handed playing. With some finagling, he restrung the instrument and flipped it 180 degrees.

Rock 'n' roll was opening Paul's eyes to the world beyond Liverpool. Simultaneously, his home life changed irrevocably in October 1956 when Mary died. She'd complained of chest pains but, at age 45, had assumed they were due to early menopause. By the time she learned she had breast cancer, it was too advanced to treat. "She was a really wonderful woman and really did pull the family along," Paul recalled, "which is probably why she died of a stress-related illness. She was, as so many women are, the unsung leader of the family."

Paul dealt with his grief by turning to music and playing his guitar at every opportunity. Jim had wired up two sets of headphones from the family's radio and strung the lines to the boys' bedrooms so they could listen at night to Radio Luxembourg. It was there that Paul first heard Elvis's tremulous voice, Little Richard's screams and wails, and Chuck Berry's wildly riffing electric guitar. Those new sounds merged in his head with the strains of skiffle music that were growing across England. Paul began to decipher bits of the music and was figuring them out on his guitar.

By the time spring 1957 arrived, there were three skiffle songs on the hit parade, and teens were forming groups across England. On July 6, Paul saw one of them perform at the annual garden fête of St. Peter's Church in neighboring Woolton. The Quarrymen, as they called themselves, were fronted by a 16-year-old local boy named John Lennon. Though his guitar-playing skills were rudimentary, John was a good singer and performer. Paul visited the band in the church hall after their set. "I talked to them, just chatting and showing off," he told Hunter Davies for his 1968 tome, *The Beatles: The Authorized Biography*. Now 15, Paul impressed John with his guitar and vocal skills as he performed a rendition of Eddie Cochran's "Twenty Flight Rock." A few days after, Paul ran into one of the Quarrymen, who had a piece of news to pass along: John wanted Paul to join the group. He gladly accepted. "I went off in a completely new direction from then on," Paul said. "Once I got to know John, it all changed." ■

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1. Shown here playing guitar at home circa 1954, George Harrison often practiced for long hours until his fingers bled. Paul and George lived just one block apart and spent much of their time together listening to music and working on their guitar playing. **2.** The skiffle-playing Quarrymen with John Lennon, seated fourth from left, on the back of a flatbed truck as it travels in a procession to the Woolton fête on July 6, 1957. It was at this event that Paul and John first met. **3.** John and the Quarrymen performing at the fête. Paul had attended the celebration hoping to meet a girl but ended up watching the Quarrymen at the urging of his pal Ivan Vaughan, who was also friendly with John.

MAGICAL HISTORY TOUR

CARPOOL KARAOKE TAKES PAUL DOWN MEMORY LANE.

• **Carpool Karaoke has been a popular, viral** sensation on *The Late Late Show With James Corden*. The skit involves the British host taking a musical guest (usually) on a ride through traffic-heavy LA, where they talk about the artist's life, share in some antics and sing along with Corden as their hits play over the car stereo. In June 2018, *The Late Late Show* aired four special episodes from London, taking Carpool Karaoke along for the ride. For the final episode, Corden traveled north to Liverpool for a tour of the city with none other than Paul McCartney.

Exploring the city of Paul's youth, the two stopped at Penny Lane, visited the barbershop made famous in the song of the same name, and dropped by Paul's childhood home at 20 Forthlin Road, where he and John Lennon once wrote songs. For the episode's big finale, Paul and Corden surprised guests at a local pub by having Paul and his band perform classic hits, including "A Hard Day's Night" and "Hey Jude."

Of course, there was also plenty of singing, as the two men crooned to "Drive My Car," "Penny Lane" and "Blackbird." Corden was moved to tears when they sang "Let It Be," a song that, as Paul explained, he wrote after receiving a reassuring visit from his mother in a dream during the Beatles' breakup.

Paul, who had not been inside his childhood house since he left it, found the visit refreshing. "I didn't know if it was going to be nice or whether I would get bad memories or whatever," he told *GQ*. "But it was fabulous."

Liverpool Days,

Paul, John and George grow from a ragtag band of amateur skiffle

Two outside appearances, Paul McCartney and John Lennon didn't look like a matched pair. John was nearly two years older and came from a broken home. His father, Freddie, had long been absent, and his mother, Julia, had abandoned him to her sister, Mimi, with whom John lived on Menlove Avenue, about a mile from Paul's home on Forthlin Road. Unlike Paul, John wasn't a good student, and was stubborn and quick to anger. Though enrolled at art college, he had little artistic ability. But he did have a creative drive that needed expression, and he found it in music. In Paul, he discovered a talented and patient friend with his own rebellious streak. By now, Paul was determined not to end up in college. "I remember thinking, in many ways I wish I was a lorry driver," he recalled. "I realized I was more complex than that, and I slightly envied that life. I envied the innocence."

Within weeks of their introduction, John and Paul began meeting at each other's home to play guitar. Paul, who was more experienced, taught John how to tune the instrument and play proper chords, rather than the two-finger banjo chords he'd learned from Julia on her infrequent visits. "We would let ourselves in for the afternoon," Paul recalled in *Many Years From Now*. "My dad would probably finish at five and be home by about six." These early meetings produced a small crop of songs, including "The One After 909," a shuffling blues piece eventually recorded for The Beatles' album *Let It*

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Be, and "Love Me Do," the song that would launch the group to success in 1962. "We used to try and persuade people that we had about a hundred songs before 'Love Me Do,'" Paul recalled. "It was probably more like four."

Meanwhile, the Quarrymen continued to perform. Paul had begun angling to get his friend, 14-year-old George Harrison, in the band. George knew more chords and was a better guitarist, with a skill for soloing. John was skeptical of having such a young kid in the group, but Paul arranged an audition. "We ended up on the top deck of an empty, late-night bus, just us," Paul recalled for The Beatles' 1995 *Anthology* documentary. George pulled out his guitar and played "Raunchy," an instrumental by Bill Justis with a twangy lead guitar line. "Sure enough, note perfect," Paul said. George was in the band. He played his first gig with the Quarrymen in February 1958, shortly before he turned 15.

But the Quarrymen were about to suffer a setback. On July 15, Julia was run down by a car while crossing Menlove Avenue in the dark. She died instantly. The experience resonated with Paul, who had lost his own mother. "That was a big bond for us," he told *The New Yorker* in 2007. John grieved Julia's death, and for the next 15 months, the Quarrymen had no gigs, aside from rehearsals and the occasional party.

The group's fortunes improved once they resumed performances in the autumn of 1959 with a series of Saturday night gigs at the Casbah Club, a youth club run by Mona Best. Soon after, they had a new member, John's art college friend Stuart Sutcliffe. In January

Hamburg Nights

players to a professional act in Hamburg's seedy Reeperbahn district.

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1. Paul McCartney's home on Forthlin Road, where he and John Lennon wrote "Love Me Do." **2.** A childhood photo of John. "I was the one who all the other boys' parents—including Paul's father—would say, 'Keep away from him,'" he recalled in 1980. **3.** John and his mother, Julia. She taught him to play banjo and ukulele, fostering his love of music. **4.** George Harrison, John and Paul outside the Forthlin Road home. **5.** An early photo of the band in Hamburg, showing (from left) Pete Best, George, John, Paul and Stuart Sutcliffe. **6.** The Beatles in February 1961 at the Cavern, one of their regular Liverpool clubs. **7.** Pete, John, Paul and George pose with tubes of Preludin, a stimulant that helped them stay awake for their grueling all-night shows. Keen to clean up their image, Brian Epstein forbid photos like this after he signed The Beatles.

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1960, Stuart had sold a canvas for £65, and John and Paul persuaded him to buy a bass guitar with the proceeds and join their group. Stuart didn't play, but it didn't matter—they taught him. At Stuart's suggestion, the Quarrymen became the Silver Beetles, a name inspired by Buddy Holly's group, The Crickets. John changed the spelling to Beatles, emphasizing the group's heavy rock beat. Ironically, they still had no drummer and often relied on sidemen from other bands on the bill.

The next year would be important for The Beatles. A booking agent named Allan Williams began supplying British rock 'n' roll groups to Bruno Koschmider, a German promoter who owned a pair of nightclubs in Hamburg, Germany, in that city's notoriously seedy Reeperbahn section. When Koschmider looked for other artists, Williams offered The Beatles. The group had no drummer, but Mona Best's son Pete played drums and at present had no band. He was quickly hired. "He was a very good-looking guy," Paul recalled. "And out of all of the people in our group, the girls used to go for Pete."

Beginning Aug. 17, 1960, The Beatles would spend the next two years performing in Hamburg and Liverpool. The Hamburg gigs were especially grueling, running from 8:30 p.m. to 2 a.m., seven days a week. But the constant playing improved their skills. They gained confidence, as well as a pair of local artist friends: Klaus Voormann and Astrid Kirchherr, who took the first serious photos of the group. Kirchherr and Stuart fell in love, and as he began to perform less regularly, Paul took over as bassist. John had no aptitude for the job, and George was too strong a soloist to give up his guitar spot.

Back in Liverpool, The Beatles—now a four-piece—became regulars at a club called the Cavern. It was here that they were seen by a local record store owner named Brian Epstein. His family owned North End Music Stores, or NEMS, a department store where Epstein ran the music department. He was always on the lookout for new groups whose records he could carry. As it happened, The Beatles had made a record in Germany called "My Bonnie" (see sidebar), backing up Tony Sheridan, an English singer and guitarist hired by Koschmider. Three customers came asking for the record, but Epstein didn't have it and had no idea who The Beatles were. Making inquiries, he was surprised to learn that they were right there in Liverpool. They'd even been to his store. He paid them a visit at the Cavern.

"I immediately liked what I heard," he recalled. "They were fresh, and they were honest, and they had what I thought was a sort of presence—a star quality." In fact, Epstein was tired of the record shop; he wanted to manage a group. On Dec. 3, 1961, during a meeting at his store, he convinced The Beatles to give him a chance. He had his band, and The Beatles had someone who'd fight to get them better gigs and, with luck, a contract. "If anyone was the fifth Beatle," Paul said, "it was Brian." ■

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1. Paul plays guitar and sings at Liverpool's Casbah Club on its opening night, Aug. 29, 1959, accompanied by John (right) and Quarrymen guitarist Ken Brown. **2.** George strikes a pose onstage at the Star-Club in Hamburg in May 1962, one month before The Beatles made their historic audition for George Martin at Abbey Road. **3.** Stuart (far right) with Astrid Kirchherr and Klaus Voormann, the young artists who befriended The Beatles in Hamburg. Stuart and Kirchherr became engaged, but he died of a cerebral hemorrhage in 1962. Voormann became bassist for the U.K. group Manfred Mann and went on to record with John, George and Ringo Starr in their post-Beatles solo years. **4.** Epstein at home in London in April 1965. **5.** The signed contract that made Epstein The Beatles' manager.

DEUTSCH MARK

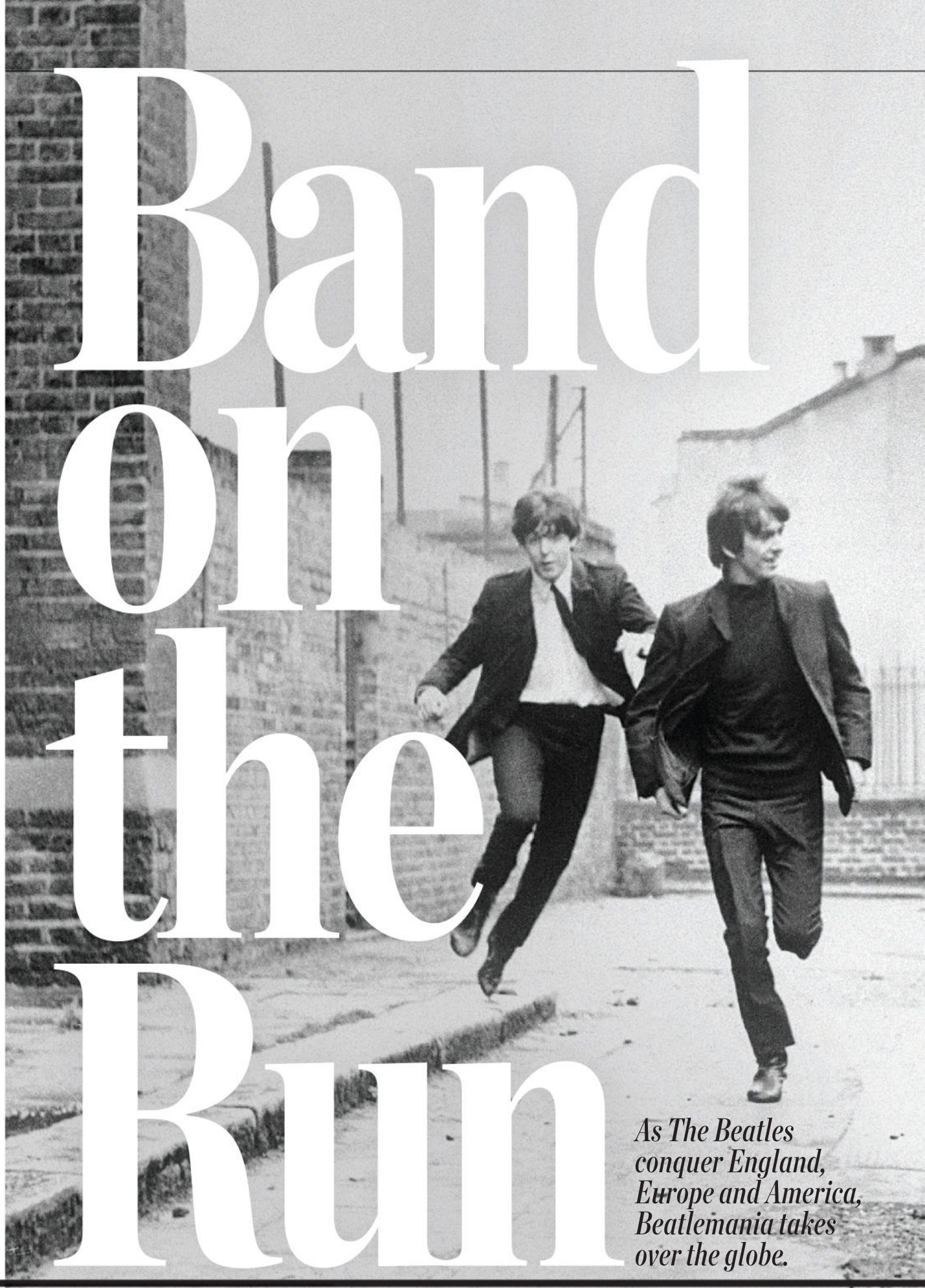
THE BEATLES SCORE THEIR FIRST HIT: "MY BONNIE."

• Of all the English musicians who made the trip to Hamburg, Germany, Tony Sheridan was among the most successful. His vocal style channeled both Elvis Presley's and Gene Vincent's, and his stage shows were highly entertaining. Having no backing group of his own, he relied on other acts, including The Beatles, to provide musical support.

It was at one of these performances that the musicians were spotted by a scout from Polydor Records, who suggested Sheridan and The Beatles make a record for the label. Although Sheridan was perceived as having star potential, The Beatles were permitted to cut a few tracks of their own, including a rock 'n' roll version of the 1920 Tin Pan Alley standard "Ain't She Sweet" and "Cry for a Shadow," a guitar instrumental written by John Lennon and George Harrison.

But the highlight of the session was a rocked-up version of the Scottish folk song "My Bonnie Lies Over the Ocean." Polydor chose it to be the album's lead single, crediting it to Sheridan and The Beat Brothers, a name chosen for the group because "Beatles" sounded too close to "pidles," the plural of the slang word for *penis* in the Hamburg dialect.

"It got to No. 5 in the German hit parade," Paul McCartney recalled. "But it didn't do a thing over here." It did, however, give the guys a taste of success and bring them to the attention of Brian Epstein, who became their manager and landed their recording contract.



Band on the Run

As The Beatles conquer England, Europe and America, Beatlemania takes over the globe.

The bandmates escape from fans in a scene from *A Hard Day's Night*. The film has been cited as a precursor of music videos.

"In the 1960s, fame was a completely different ballgame. It was new, it was innocent, it was exciting and any time anyone asked you for an autograph you said, 'Yeah, let me do two!'"

—PAUL McCARTNEY

Brian Epstein quickly proved his value to The Beatles. He devoted himself to each of them, managing every aspect of their careers and working to make the group successful. Since traveling to Hamburg, Germany, they'd worn black leather suits onstage and taken a casual approach to performances, clowning around between songs and interacting with the audience. Epstein put them into matching suits, made their stagecraft more professional and got them better gigs and tours. "The gigs went up in stature, and though the pay went up only a little, it did go up," Paul McCartney said in The Beatles' *Anthology* book. "We were playing better places."

But a recording contract was every performer's key to success. Unfortunately, Epstein was having little success landing one for The Beatles. On Jan. 1, 1962, they auditioned for Decca Records, where they recorded 15 songs, including three John Lennon and McCartney originals. Decca, however, was unconvinced of the group's potential. "Guitar groups are on the way out, Mr. Epstein," said Dick Rowe, the label's head of A&R—Artists and Repertoire—the department responsible for scouting and developing talent. To The Beatles' advantage, Decca let them keep their audition tape, giving Epstein high-quality recordings he could shop around to other labels. At the suggestion of a manager at the HMV music retail shop, he had some of the songs transferred to disc at a studio above the store. The recording engineer there thought Paul and John's songs were good and arranged for Epstein to meet Sid Coleman of music publishers Ardmore & Beechwood, a subsidiary of EMI Records. Coleman in turn offered Epstein a publishing deal and suggested he take the songs to George Martin, the head of A&R at EMI's

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Parlophone Records. At the time Parlophone was a small subsidiary label, devoted to classical, comedy and novelty records. "George Martin had been known at EMI for producing the lesser acts," Paul said. "He agreed to audition us, and we had a not-very-powerful audition in which he was not very pleased with Pete Best."

Although Martin agreed to sign The Beatles, he told Epstein he would bring in a session drummer for the recordings, as he didn't feel Pete was good enough. The Beatles thought the same thing. While in Hamburg, they'd befriended a drummer from Liverpool, England, named Richard Starkey, who drummed for Rory Storm and the Hurricanes. Ringo Starr, as he called himself, occasionally sat in with The Beatles, and when he did, everyone noticed how much tighter the group sounded. In short order, Pete was out and Ringo was in.

"The new combination was perfect," Paul said. "Ringo with his very solid beat... John with his sharp wit and his rock-and-rolliness.... George with his great instrumental abilities.... And then I could do a bit of singing and playing, some rock 'n' roll and some softer numbers."

The Beatles were off and running—literally, as their career suddenly gained traction. In September 1962, they recorded their first single for Parlophone, "Love Me Do," backed with "P.S. I Love You," both written primarily by Paul. The single did well on the charts, and Martin invited them back to record a follow-up, a song of John's called "Please Please Me." Originally written as a bluesy ballad in the style of Roy Orbison, the tune was given a faster rock 'n' roll arrangement at Martin's urging. "We thought, 'Oh, that's all right, yes,'" Paul recalled. "Actually, we were a bit embarrassed that he had found a better tempo than we had."

Martin's suggestion paid off. "Please Please Me" went to the top of the U.K. charts. To capitalize on their sudden popularity, he had The Beatles record a full-length album, also titled *Please Please Me*. Released in March 1963, it vaulted to No. 1 on the U.K. album charts, a remarkable achievement for a pop album, as most teens couldn't afford to buy long-players. And while most pop groups of the time performed songs written by professional composers, *Please Please Me* was dominated by original compositions written by Paul and John. Between their songs, musical ability and appealing faces—each topped with a mop of luxuriant hair—The Beatles represented something fresh and different.

Please Please Me remained at the No. 1 position for 30 weeks before being replaced by the group's second long-player, *With the Beatles,* in late November. Once again, the album featured mostly original compositions, including "All My Loving," a rousing new song of Paul's that thrilled audiences and showed his songwriting growing in its harmonic complexity. Likewise, the sound of the new record was more polished than its predecessor, and its iconic cover photo of the quartet in half shadow made them look like stars.

1. Fans crowd the London Pavilion for *A Hard Day's Night*'s world premiere, attended by Princess Margaret. **2.** Youngsters in Toronto react to seeing the group in 1964. Females were key to The Beatles' success. **3.** The Beatles in Paris for a three-week residency at the Olympia in January 1963. It was here that they heard Bob Dylan's music for the first time. **4.** The group receives Silver Award discs in November 1963 for outstanding U.K. sales of their first two albums. **5.** Clowning around in the Hollywood Hills on their first North American tour, in August 1964. **6.** On British TV, Nov. 25, 1963. **7.** A ticket to their Aug. 23, 1964, show at the Hollywood Bowl.

Remarkably, for all The Beatles' success in the U.K., Capitol Records, EMI's American label, had resisted its parent company's requests to release their records in the U.S. But when Paul and John came up with "I Want to Hold Your Hand," Epstein was adamant that the label not only issue the single but also put a large promotional campaign behind it. Capitol agreed and released the song on Dec. 26. By then, some U.S. radio stations had begun playing U.K. copies of the single and getting strong positive response from listeners. The demand for the record was unprecedented. A quarter of a million copies were sold in the first three days of its U.S. release. By Feb. 1, 1964, it was at No. 1. The British Invasion had arrived.

On Feb. 9, America met The Beatles courtesy of *The Ed Sullivan Show*. An estimated 73 million viewers tuned in to watch the popular Sunday night variety program that evening. By the show's end, the band had conquered the country. Beatlemania had begun.

Even before then, plans were in place to capitalize on their fame. On March 4, less than a month after their U.S. TV debut, The Beatles were back in England making *A Hard Day's Night*, their first feature-length film (see sidebar) and third album of the same name. *A Hard Day's Night* was the first full-length Beatles record to feature all-original compositions from John and Paul. Though Paul wasn't yet writing as many songs as John, he contributed to many of the tunes, and his own songs

PRIMAL SCREEN

THE FABS MAKE THEIR FEATURE-FILM DEBUT.

• Ever since The Beatles were teens, they'd seen film appearances as an extension of a pop star's life. Elvis Presley made movies, and they'd all been fans of *The Girl Can't Help It*, the 1956 musical comedy featuring performances by rock 'n' rollers like Little Richard, Eddie Cochran and Gene Vincent.

By the time they'd become England's reigning pop stars in 1963, it was inevitable that they'd make their own movie. *A Hard Day's Night* follows 24 fictitious hours in The Beatles' lives as they rehearse for a TV show while taking care of Paul McCartney's scheming grandfather, whose misadventures threaten to ruin the production.

The Beatles were thrilled with the opportunity to make a movie and by the chance to work with director Richard Lester. Although he was American, Lester was known to British audiences for his work directing *The Goon Show*, an absurdist TV program starring comedians Peter Sellers and Spike Milligan, and *The Running Jumping & Standing Still Film*, a surreal short from 1959, also featuring Sellers and Milligan. "He'd filmed the Goons, of whom The Beatles were big fans," Paul said. "So that was enough for us."

Although none of The Beatles had acting experience, they were naturals on screen, thanks in no small part to Alun Owen's script, which was made to order. "He came and he hung out with us for a few days, which was great, 'cause he picked up all the sorts of little jokes and the sarcasm," Paul said. "The Beatle way, the humor." Nearly 60 years on, *A Hard Day's Night* remains essential and entertaining viewing for every Beatles fan.

on the album demonstrated the breadth of his stylistic talents. "And I Love Her" was a gentle acoustic ballad unlike anything the band had done before, while "Can't Buy Me Love" was a bluesy rocker with an infectious chorus. And then there was "Things We Said Today," a haunting tune that shifted between minor and major keys, as if moving from shadow into light and back again. Like its predecessors, *A Hard Day's Night* went to the top of the U.K. charts, while in the U.S., a soundtrack LP issued by United Artists, the film's distributor, also climbed to No. 1, where it remained for 14 weeks.

In June, The Beatles launched their first world tour, which included a North American leg beginning that August. As a global sensation, Beatlemania was unprecedented. Wherever they went, fans came out by the thousands, and their shows were riots of shrieking girls. "People were saying, 'Doesn't it drive you mad, all these girls screaming?'" Paul recalled. "We didn't mind it, because sometimes it covered a multitude of sins. We were out of tune. It didn't matter. We couldn't hear it, nor could they."

COVERS STORY
The happy faces on *Please Please Me* (top) gave way to studious looks on *With the Beatles* (center) and weariness by the time of *Beatles for Sale* (bottom).

By the end of September, they were back in England recording their fourth album, *Beatles for Sale*. It was a quieter affair, with several acoustic songs and introspective lyrics. Each of The Beatles had been taken by the ruminative music of folk musician Bob Dylan and had even met him in New York City the previous August (see sidebar). John, especially, took a more confessional approach to songwriting and began crafting tunes in a folk-rock vein. "We got more and more free to get into ourselves," Paul said of *Beatles for Sale*. "Our 'student' selves rather than, 'We must please the girls and make money,' which is all that 'From Me to You,' 'Thank You, Girl,' 'P.S. I Love You' is about."

In one short year, The Beatles had grown from a hit U.K. pop group into international superstars. As 1964 ended, their musical development—like Beatlemania itself—showed no signs of stopping. ■

1. The Beatles arrive in New York City on their first trip to America. **2.** This sign for a 1963 show in England foretold their global fame. **3.** Ed Sullivan signed the band to an appearance when he saw their effect on British teens during a 1963 visit to England. **4.** Ringo Starr (at far right) as a member of Rory Storm and the Hurricanes. He was roundly considered the best drummer in Liverpool. **5.** Paul McCartney, John Lennon and Ringo visit Central Park on the day of their *Ed Sullivan Show* debut. George Harrison felt ill and stayed in the hotel as a precaution. **6.** In Abbey Road with George Martin (second from right).

4

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POT LUCK

A CHANCE MEETING BETWEEN THE BEATLES AND BOB DYLAN STARTS PAUL ON A LIFELONG LOVE AFFAIR WITH MARIJUANA.

• The Beatles became Bob Dylan fans in January 1964 when they first heard his album *The Freewheelin' Bob Dylan* during their 18-day residency at the Olympia Theatre in Paris. "I think Paul got the record from a French DJ," John Lennon recalled. "And for the rest of our three weeks in Paris, we didn't stop playing it."

Dylan was himself a fan of The Beatles. At the time that they were listening to his album, he was enthralled by "I Want to Hold Your Hand," which was high on the hit parade and playing constantly on U.S. radio. "They were doing things nobody was doing," Dylan recalled. "I knew they were pointing the direction of where music had to go."

That August, when The Beatles were in New York City, a summit between the Fabs and the folk hero was arranged at their hotel. As the musicians settled in, Dylan produced a bag of marijuana and offered The Beatles a joint. To his surprise, the group said they'd never smoked it before. "But what about the song?" he asked. "The one that goes, 'And when I touch you I feel happy inside,' " he said, quoting "I Want to Hold Your Hand." "I get high, I get high, I get high."

"Those aren't the words," John replied. "It's 'I can't hide.' "

Ultimately, they smoked Dylan's weed, starting what would become The Beatles' newfound fascination with pot. It would open their minds, alter their music and reshape their lives. No Beatle would become a bigger fan of marijuana than Paul McCartney, who even wrote a song about it: "Got to Get You Into My Life." "It's actually an ode to pot," Paul told Barry Miles, "like someone else might write an ode to chocolate or a good claret."

Paul's Best

The Beatlemania Years

MELODIC AND IMAGINATIVE, THESE ARE THE TRACKS THAT ESTABLISH THE ARTIST AS A SONGWRITING SENSATION.

"There's nothing like the eureka moment of knocking off a song that didn't exist before. I won't compare it to sex, but it lasts longer."

—PAUL McCARTNEY

"LOVE ME DO"

***PLEASE PLEASE ME* (1963)**

The Beatles' debut single, and their first hit record, "Love Me Do" dates back to 1958 and was written primarily by Paul McCartney while he played hooky from school. John Lennon said that he contributed the bridge, "Someone to love, somebody new..." The Beatles made their first recording of "Love Me Do" as EMI artists on Sept. 4, 1962, with Ringo Starr on drums. However, producer George Martin was unhappy with his performance, and on Sept. 11, he remade the track with session drummer Andy White, relegating Ringo to play tambourine. In the end, both were deemed satisfactory. The version with Ringo was released as a single, and the recording with White on drums was included on the group's debut album, *Please Please Me*. Issued as a U.S. single in 1964, "Love Me Do" was one of six Beatles songs to reach No. 1 in a one-year period, an all-time record for the U.S. charts.

"I SAW HER STANDING THERE"

***PLEASE PLEASE ME* (1963)**

Paul conceived of this rocker while driving home from a Beatles concert in October 1962. He wrote the lyrics in an exercise book from the Liverpool Institute, where he and George Harrison had attended school. "I had, 'She was just 17,' and then 'never been a beauty queen,'" Paul recalled. "When I showed it to John, he screamed with laughter and said, 'You're joking about that line, aren't you?' We came up with, 'You know what I mean.' Which was good, because you *don't* know what I mean." The opening song on The Beatles' debut album, "I Saw Her Standing There" was a No. 14 *Billboard* Hot 100 hit when it came out as a single in December 1963.

"ALL MY LOVING"

***WITH THE BEATLES* (1963)**

"It was the first song [where] I'd ever written the words first," Paul said of "All My Loving." The lyrics came to him while The Beatles were on the road touring England with American pop star Roy Orbison. When they reached the next venue, Paul found a piano and worked out the music. He originally envisioned the song as a country-western tune, and while it's a straight-ahead rock 'n' roll song, George's guitar solo break provides the country-style twang Paul originally imagined.

"AND I LOVE HER"

***A HARD DAY'S NIGHT* (1964)**

Paul called this song "the first ballad I impressed myself with." The lyrics are likely inspired by his romance with actress Jane Asher. Paul had moved in with her family at their London home, and it was there, in a basement music room, that he and John composed many songs from this period, including "And I Love Her." As an example of Paul's sophistication as a composer, the song changes key at the guitar solo, modulating up one half step to add interest, and it ends on a bright-sounding D major chord rather than the expected D minor, using a harmonic device from the Renaissance era known as a Picardy cadence.

"THINGS WE SAID TODAY"

***A HARD DAY'S NIGHT* (1964)**

After completing filming for *A Hard Day's Night* on April 24, The Beatles took a well-deserved break. Paul and Jane Asher went to the Virgin Islands with Ringo and his future wife Maureen, where they chartered a yacht named *Happy Days*. It was there that Paul wrote "Things We Said Today" on an acoustic guitar in one of the cabins below deck. "It was a slightly nostalgic thing already," Paul said of the song, "a future nostalgia: We'll remember the things we said today, some time in the future. So the song projects itself into the future and then is nostalgic about the moment we're living in now, which is quite a good trick."

"CAN'T BUY ME LOVE"

***A HARD DAY'S NIGHT* (1964)**

After "I Want to Hold Your Hand" became their U.S. breakthrough, The Beatles were under pressure to write another hit. Composed in Paris during their residency at the Olympia Theatre, "Can't Buy Me Love" proved up to the task. Paul wrote it on a piano at the George V Hotel, where the group was staying. The song opens with a brief snippet of the chorus before the verse begins, and it ends in a similar fashion. George Martin devised the arrangement after he decided the song needed to start big and end big. Issued as a single, "Can't Buy Me Love" became a No. 1 *Billboard* Hot 100 hit.

"I'LL FOLLOW THE SUN"

***BEATLES FOR SALE* (1964)**

John's songwriting outpaced Paul's in The Beatles' early years. By the time they recorded *Beatles for Sale,* Paul had few new tunes to offer and fell back on "I'll Follow the Sun," a song he wrote in 1958 when he was 16. "There were certain songs I had from way back that I didn't really finish up," he recalls, "but they were in the back of my mind. 'I'll Follow the Sun' was one of those." In fact, the song was considered complete in 1960, when The Beatles, still known as the Quarrymen, recorded a country version of it in Paul's home. On *Beatles for Sale,* the song is treated to a folk approach in the style of Bob Dylan, whose music had by then begun to influence the Beatles.

"EIGHT DAYS A WEEK"

***BEATLES FOR SALE* (1964)**

Paul said he got the title for this hit from a chauffeur who was driving him to John's house: "I said, 'How've you been?' 'Oh, working hard,' he said, 'working eight days a week.'" The song marked the first time The Beatles worked on an unfinished composition in the studio, a process usually prohibited due to the cost of studio time. The main track was recorded on Oct. 6, 1964, during which the band worked out how to begin and end the song; the ending was recorded separately on Oct. 18. Released on Feb. 15, 1965, "Eight Days a Week" became another No. 1 *Billboard* Hot 100 hit. ■

From Yesterday...to Tomorrow

WITH MID-'60S SONGS LIKE "YESTERDAY" AND "ELEANOR RIGBY," PAUL McCARTNEY BRINGS A CLASSICAL EDGE TO ROCK 'N' ROLL AND LAYS THE FOUNDATION FOR THE BEATLES' FUTURE MASTERPIECES.

"LSD opened my eyes. We only use one-tenth of our brain. Just think of what we could accomplish if we could only tap that hidden part!"

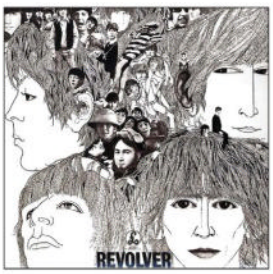
—PAUL McCARTNEY

As 1965 got underway, it was clear to everyone everywhere that Beatlemania was not a passing fad. Beyond their hit albums and singles, The Beatles had conquered the movies. *A Hard Day's Night* was a smash, and United Artists quickly got busy offering the group a new film. Between records, film and touring, 1965 would be another busy year for them.

By the middle of February, the band was back in Abbey Road Studios with a new batch of songs for their next album. After taking a folk approach on *Beatles for Sale,* they went back to using electric guitars and even added an electric piano to their sound. Over the previous albums, they'd each kept to their respective roles and instruments. But this time in the studio, Paul McCartney emerged as a multi-instrumentalist and showed his flair for arranging. He created Ringo Starr's propulsive drum pattern on "Ticket to Ride," a new song he and John Lennon had composed. And in another first, Paul returned to his original instrument—guitar—playing the lead-guitar lines on "Ticket to Ride" and his song "Another Girl."

But nothing demonstrated the diversity of his compositional and performance talents better than the recording session on June 14, 1965. On this day, The Beatles recorded three of Paul's songs: the skiffle folk tune "I've Just Seen a Face," the scorching rocker "I'm Down" and the gentle ballad "Yesterday." Of the three songs,

The Beatles on the terrace of the Hotel Duomo in Milan during their Italian tour of 1965. The stop, from June 24 to 28, was the group's only visit to Italy in their career.



STUDIO HEADS *Rubber Soul* **(top) saw The Beatles take control of their music's production.** *Revolver* **(bottom), its follow-up, is a landmark recording for its creative use of the studio.**

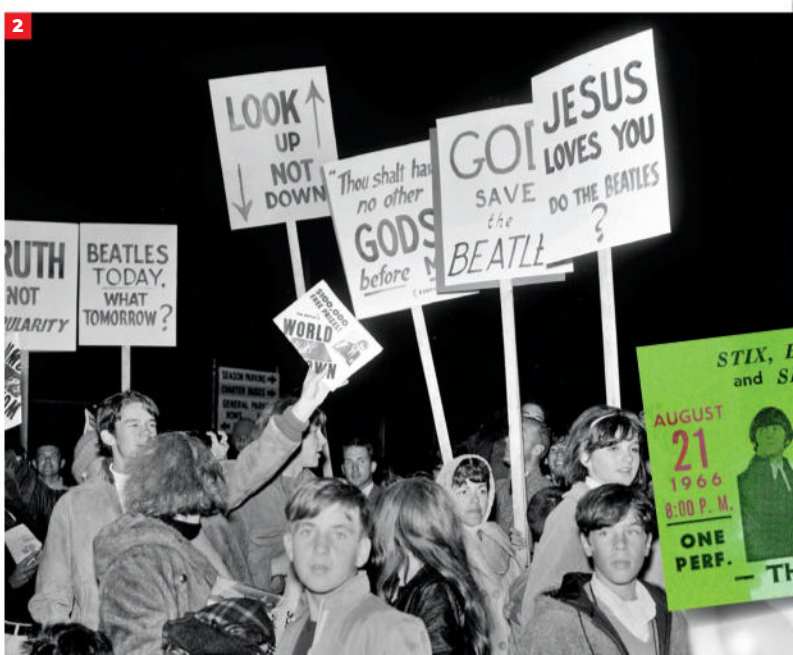
"Yesterday" would be a pivotal moment in the group's catalog, marking the first solo performance by a member of The Beatles. Aside from a string quartet, Paul was the only other artist on the recording.

"I brought the song into the studio for the first time and played it on the guitar," he recounted in The Beatles' *Anthology* book. "But soon Ringo said, 'I can't really put any drums on it—it wouldn't make sense.' And John and George [Harrison] said, 'There's no point in having another guitar.' So George Martin suggested, 'Why don't you just try it by yourself and see how it works?' I looked at all the others. Oops. You mean a solo record? They said, 'Yeah, it doesn't matter, there's nothing we can add to it. Do it.'"

Together with the other recordings, "Yesterday" would be featured on The Beatles' next album, *Help!*, a record that took its title from the group's upcoming film project, a musical spoof on the spy-film genre popularized by the James Bond movie franchise (see sidebar). When filming wrapped in May, the bandmates returned to the studio to finish up the album before undertaking another grueling tour of Europe and the United States.

When the tour concluded at the end of August, it was back to Abbey Road Studios to make one more album in time for the Christmas rush. Though they were working on borrowed time, The Beatles approached the crafting of this new record, *Rubber Soul,* with calm mastery. After five albums, they were keen to have a stronger hand in shaping the sound of their music. Paul said that when The Beatles went to record the *Rubber Soul* track "Nowhere Man," they wanted the guitars to be especially bright. When Norman Smith, the recording engineer, protested, Paul recalled telling him, "Just try it. If it sounds crappy, we'll lose it, but it might just sound good." *Rubber Soul* is significant as the album on which The Beatles began to take over the recording studio and use it as a tool to shape their music. As Martin noted, *"Rubber Soul* was an indication of the way things were going to go."

But the album also shows The Beatles maturing into masterful composers who could write in an increasingly broad range of styles. "Drive My Car" finds them venturing into funk, John's "In My Life" merges pop and baroque, and Paul's "Michelle" verges into French *nouvelle chanson,* with its mix of French lyrics and jazz guitar chords. What's more, the subject of their songs was, for once, not just love but also their life experiences and emerging philosophies. On "In My Life," John elevates the love song archetype by describing romantic love as the apotheosis of what he's



1. Paul McCartney holds a sitar on the set of *Help!*, the film that introduced George Harrison to the Indian instrument. **2.** Religious teens protest during the band's 1966 U.S. tour over John Lennon's comments that The Beatles meant more to young people than Jesus. **3.** Playing Busch Stadium, Aug. 21, 1966, in St. Louis. This rain-soaked show convinced Paul to quit touring. **4.** Paul at the piano with George Martin. The two continued working together during Paul's solo years.

felt for everything else in his life. On "The Word," he goes even further, extolling love's power with the zeal of a prophet, a concept that he would bring to its ultimate expression with his 1967 song "All You Need Is Love."

And then there was "Norwegian Wood (This Bird Has Flown)." John had written it as a Bob Dylan-esque folk song about an extramarital affair and asked George to play the melody on the sitar. George had discovered the instrument during the filming of *Help!,* in a restaurant scene where a small group of Indian musicians perform. He'd acquired a sitar and learned some rudimentary skills on it, which were all that the song required. The instrument, together with the audio innovations that The Beatles demanded of their producer, heralded a new era in rock and helped launch psychedelic rock, a movement that saw bands use electronic effects and exotic instruments, such as the sitar, to create the aural equivalent of an LSD trip.

And, in fact, LSD was beginning to have an influence on The Beatles' music. By the end of 1965, all four Beatles had tried the drug and experienced its hallucinatory and mind-altering effects. "It was such a mind-expanding thing," Paul told Barry Miles. "Everything was supersensitive."

That heightened awareness would lead The Beatles to even more extravagant productions on their next album, 1966's *Revolver*. Aiding them in their studio experimentation was a young Abbey Road engineer named Geoff Emerick, an upstart with an anti-establishment streak whom Paul was keen to have work

RUN FOR YOUR LIFE

THE BEATLES RETURN TO THE SCREEN WITH *HELP!*

• By the end of 1964, The Beatles were the most popular band on Earth, loathed by adults who wanted to stamp out their brand of rock 'n' roll, and aggressively pursued by adoring fans anytime they appeared in public. How appropriate then that their second feature film would show them literally running for their lives. *Help!* finds the group chased by an Indian cult after its sacrificial ring—sent to Ringo Starr by an adoring fan who happens to be the cult's next sacrifice—gets stuck on the drummer's finger. The Beatles are chased from London to the Swiss Alps, to Buckingham Palace and the Bahamas, as the cult's hapless leader and his cronies attempt to either retrieve the ring or kill Ringo.

Richard Lester was again at the helm. But while The Beatles liked working with him, they found his spy spoof a less-pleasant experience than its predecessor. "The movie was out of our control," John Lennon told *Playboy*. "With *A Hard Day's Night,* we had a lot of input and it was semi-realistic. But with *Help!,* Dick Lester didn't tell us what it was about."

Bored, the group spent much of the time between takes getting high. "We would occasionally get stoned on the way to the film set, which was pretty fatal," Paul McCartney said in *Many Years From Now*. "My main memory is of being in hysterics, because for all of us, one of the great things about early pot was the sheer hysteria—the laughs. I don't know how Dick put up with us but he still made a movie under those circumstances."

with the group. With Emerick's assistance, The Beatles began satisfying their insatiable need for new sounds, starting with the album's first recorded track: John's song "Tomorrow Never Knows." In a complete departure from traditional methods of recording, the group constructed the arrangement from loops of prerecorded audio tapes that played continuously over a rhythm bed of drums and bass. Paul had created the loops with his tape recorder at home, using his voice, guitar and a symphonic record, and manipulated the recordings by speeding them up, slowing them down or playing them backward. In the studio, The Beatles played these loops like individual instruments, fading them in and out of the music, over which John invited listeners to "turn off your mind, relax and float downstream." The experimentation continued on "I'm Only Sleeping," where George recorded his lead guitar backward, giving it a surreal, dreamlike quality.

But not everything on *Revolver* centered on electronic noodling. Paul's songs were remarkable both for their compositional development and their arrangements, which frequently involved instruments that lent new colors to The Beatles' musical palette. "Eleanor Rigby," about a lonely spinster and the solitary priest who buries her, featured two string quartets, while the Motown-inspired "Got to Get You Into My Life" used a brass quintet, the first time the group used a horn section. Paul also contributed the baroque "For No One," a poignant reflection on the end of romance. Here, again, a brass instrument—a French horn, played by Alan Civil, principal horn player for the BBC Symphony Orchestra—lends an unusually stately elegance to the song. As on *Help!,* Paul performed again on electric guitar, playing the lead guitar lines, with George, on John's song "And Your Bird Can Sing" and tackling the aggressive, Indian-influenced solo on George's "Taxman."

Revolver was an outstanding pop-rock achievement. Unfortunately, the new songs, with their complex arrangements, proved impossible to perform onstage, either because they required additional instruments or performers, or because they were unsuited to the raucous environment of screaming fans. Now in their third year of touring, The Beatles were tired of performing. The 1966 tour would prove especially difficult. In the Philippines that July, they were forced to flee from angry mobs after they innocently turned down an invitation to the presidential palace. In the U.S., they faced protests and death threats over a comment John had made to the British press that The Beatles were a greater influence on American youths than Jesus. "It made us wonder about touring," Paul said. "It was a case of how much of a good thing can you have? How long can you sustain things?"

John, George and Ringo were keen to quit live performance, but Paul was the lone holdout. His mind changed after a particularly bad show on Aug. 21 in St. Louis. "It was raining and we had a couple of bits of corrugated iron over us," he recalled. "It looked like a mud hut in the middle of somewhere, and there were people miles away cheering. There was danger of the stuff all blowing us up with the water on the amps, and it was like, 'Oh, God, who needs this?'"

After the show, he said, "I let off a bit of steam, swore a bit and said, 'Oh, well, I f---ing agree with you. I've f---ing had it up to here too.' And the guys said, 'Well, we've been telling you for weeks, man!' But finally, they had my vote." ■

1. The Beatles perform at Shea Stadium in New York City on Aug. 15, 1965. With attendance of 55,600 concertgoers, it was the largest Beatles show up to that time. **2.** Relaxing in a train buffet car in Europe on June 22, 1966, two days before the launch of their final tour. This stage of the tour culminated with the group's debacle in the Philippines. **3.** Celebrating Paul's 23rd birthday on June 18, 1965.

"There are only four people who knew what The Beatles were about anyway."

—PAUL McCARTNEY

Paul's Best

Mining the Middle Years

AS THE BEATLES' INTEREST IN NEW SOUNDS AND MUSIC STYLES GROW, THE MUSICIAN DELIVERS SONGWRITING GOLD IN THE MID-1960s.

> **"When I sit down to write a song, it's a kind of improvisation, but I formalize it a bit to get it into the studio, and when I step up to a microphone, I have a vague idea of what I'm about to do."**
>
> —PAUL McCARTNEY

"I'VE JUST SEEN A FACE"

***HELP!* (1965)**

This *Help!* track is a great example of the skiffle style that influenced The Beatles and other British teens in the late 1950s. But Paul McCartney didn't write the song in his youth but rather while he resided at 57 Wimpole Street in London, where he lived with Jane Asher and her family. Asher, the muse behind some of Paul's love songs, was likely the object of affection in "I've Just Seen a Face." The song's working title was "Auntie Gin's Theme" after Paul's father's youngest sister, as she liked the tune.

"YESTERDAY"

***HELP!* (1965)**

Paul awoke with this song's melody fully formed in his head and assumed it belonged to someone else. He performed it for many people, asking if they'd ever heard it before, but when no one could identify the source, he finally accepted it as his own creation. He used the placeholder of "Scrambled Eggs" for the song's title before finally arriving at "Yesterday." After attempting it with John Lennon accompanying Paul on organ, George Martin suggested arranging it for a string quartet. With its existential theme and captivating melody, "Yesterday" struck a universal nerve among music lovers. According to the Guinness Book of Records, it is the most covered song in history.

"DRIVE MY CAR"

***RUBBER SOUL* (1965)**

Written primarily by Paul, "Drive My Car" received its theme of female empowerment courtesy of John, who disliked the

original refrain, "You can buy me golden rings." "The lyrics were disastrous, and I knew it," Paul said. "'Drive my car' was an old blues euphemism for sex, so in the end all is revealed." Paul's bass line was inspired by Duck Dunn's bass work on Otis Redding's "Respect," which was a chart hit at the time The Beatles recorded "Drive My Car," on Oct. 13, 1965.

"MICHELLE"

***RUBBER SOUL* (1965)**

As a teen, Paul had been amused by the sight of an art school student at a party who, in stereotypical French bohemian style, outfitted himself with a striped shirt and goatee and sang a French love song. Paul dreamed up "Michelle" as a satire of the style, performing it for friends with mock French lyrics. When The Beatles were on deadline to come up with songs for *Rubber Soul*, John suggested Paul rework it into a proper song. A friend who spoke French offered "*Michelle, ma belle*" as the opening line, and translated some additional lines. "Michelle" was a No. 1 hit in Europe and reached No. 12 in the U.S.

"PAPERBACK WRITER"

SINGLE (1966)

Composed and recorded during the sessions for *Revolver*, this clever tune was written in the style of a pitch letter a writer might send to a publisher. Paul came up with the idea in the morning and presented it to John later that day when he visited him at his home. "I took a bit of paper out and I said it should be something like 'Dear Sir or Madam, as the case may be...' and I proceeded to write it just like a letter in front of him, occasionally rhyming it," Paul said in *Many Years From Now*. With its propulsive bass line and use of heavy echo on the voices just before the song's refrain, "Paperback Writer" reflected the new creative direction The Beatles took on *Revolver* as they began to experiment in the studio. The tune, released as a single, was a No. 1 U.S. hit.

"GOT TO GET YOU INTO MY LIFE"

***REVOLVER* (1966)**

This sprightly love song is devoted not to any individual but to marijuana. "I'd been a rather straight working-class lad, but when we started to get into pot, it seemed to be quite uplifting," Paul said. "I didn't have a hard time with it, and to me it was mind expanding. Literally mind expanding." The song has a heavy brass arrangement that shows the influence of the Memphis soul popularized by the Stax record label at that time. Released as a single from *Revolver*, it was a Top 10 hit.

"ELEANOR RIGBY"

***REVOLVER* (1966)**

"Yesterday" saw The Beatles use a string quartet for the first time. "Eleanor Rigby" found them employing two, which provide the song's full backing arrangement. Paul, John and George Harrison's vocals are the only other elements in this track about a lonely spinster. Paul reportedly took the name "Rigby" from a clothing shop, while "Eleanor" was inspired by the name of The Beatles' *Help!* co-star Eleanor Bron. He brought the outline for the tune to John at his home in Weybridge, where the two of them, along with George, Ringo Starr and friends, filled in the narrative. Ringo suggested the priest darning his socks, while George offered the refrain, "Ah, look at all the lonely people." Released as a single, "Eleanor Rigby" went to No. 11 in the U.S. and was a No. 1 hit in the U.K.

"HERE, THERE AND EVERYWHERE"

***REVOLVER* (1966)**

On May 17, 1966, Paul and John attended a listening party for The Beach Boys' *Pet Sounds*, an album that had been inspired by The Beatles' own *Rubber Soul*. The two were blown away by *Pet Sounds*, which would in turn inspire The Beatles' musical evolution on *Revolver*, including this song, whose vocal-harmony intro was influenced by the *Pet Sounds* track "God Only Knows." Paul began writing the song at John's house while waiting for his bandmate to wake up. "I sat out by the pool on one of the sun chairs with my guitar and started strumming in E," he said. "By the time he'd woken up, I had pretty much written the song, so we took it indoors and finished it up." Paul has called this one of his best songs. John, too, referred to it as "one of my favorite songs of The Beatles" when interviewed by *Playboy* in 1980. ■

The Greatest

As the Beatles retire from touring, Paul dreams up an imaginary group that

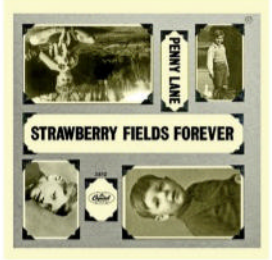
Show on Earth

inspires their psychedelic masterpiece: Sgt. Pepper's Lonely Hearts Club Band.

In November 1966, two months after the end of The Beatles' last tour, Paul McCartney took a holiday in France before flying on to Nairobi, Kenya, for a safari. To conceal his identity from fans in France, he adopted a disguise consisting of a fake mustache, glasses with nonprescription lenses and a plain raincoat, and even slicked back his hair with Vaseline to obscure his mop-top hairstyle. His costume was so effective that he was denied entry into nightclubs for being too unfashionable.

At the end of his trip, as he jetted back to England to start work on The Beatles' next album, Paul reflected on how liberating it felt to be anonymous and, above all, to not be viewed as a teen idol. "We were fed up with being The Beatles," he said in *Many Years From Now*. "We really hated that four little mop-top boys approach. We were not boys, we were men.

"Then suddenly on the plane I got this idea. I thought, Let's not be ourselves. Let's develop alter egos so we're not having to project an image which we know. It would be much more free. I thought we can run this philosophy through the whole album; with the alter-ego band, it won't be The Beatles, it'll be this other band, so we'll be able to lose our identities in this."



HOPE YOU ENJOY THE SHOW With magical songs and imagery—including a cover featuring stars like Shirley Temple and Marlon Brando—*Sgt. Pepper's Lonely Hearts Club Band* changed music forever.

And what to call this group? It was in vogue with emerging psychedelic rock groups to adopt elaborate, vaguely institutional-sounding names, like Jefferson Airplane, Quicksilver Messenger Service, and Big Brother and the Holding Company. "I started thinking, What would be a really mad name to call a band," Paul recalled. The answer came to him: Sgt. Pepper's Lonely Hearts Club Band. "We would be Sgt. Pepper's band, and for the whole of the album we'd pretend to be someone else."

Back at Abbey Road Studios, Paul shared his brainstorm with the other Beatles. They entertained it briefly but gave it little more thought as they began to work on two new songs. John Lennon and Paul had each written tunes about growing up in Liverpool, England. John's "Strawberry Fields Forever" took its name from Strawberry Fields, a Gothic mansion around the corner from the house where he lived with his Aunt Mimi. The Salvation Army ran it as a home for children, and it had a large garden with a strawberry patch. John recalled the summer garden parties hosted there and how the sound of the brass band would excite him, making him hurry to the festivities so that he wouldn't miss a thing.

"Penny Lane," Paul's song, was every bit the complement to John's. The street referred to in the title was a busy junction where, as teens, Paul and John used to meet to catch the bus into the city. "There was a barbershop called Bioletti's with headshots of the haircuts you can have in the windows," Paul said, describing one of the scenes recalled in the song.

As on *Revolver* the year before, The Beatles turned to engineer Geoff Emerick to help them create vivid new sounds for their recordings. Having decided to stop touring, The Beatles were committed to becoming a studio act and pouring everything they had into their productions. More than anything, they wanted to explore new sounds. "They didn't want a guitar to sound like a guitar anymore," Emerick recalled to *Guitar World*. "They didn't want anything to sound like what it was."

Unlike their previous albums, this one had no set deadline for completion, and The Beatles took their time perfecting the recordings. When John decided he was unhappy with the group's first, ballad-like version of "Strawberry Fields Forever," they remade it in a heavier rock style, with orchestral accompaniment. In the end, he couldn't decide which he liked better and had George Martin splice them together, the original version changing to the remake on the song's second chorus. "Penny Lane," likewise, featured many layers of strident piano chords that rang out like bells, as well as piccolo trumpet, a high-pitched horn whose bright sound heralded the "blue suburban skies" celebrated in the song's chorus.

Together, "Strawberry Fields Forever" and "Penny Lane" marked a revolutionary change in The Beatles' music and in the sound of rock 'n' roll. When Brian Epstein came to Martin asking for a new Beatles single, the producer eagerly offered him "Strawberry Fields Forever"/"Penny Lane," a psychedelic tandem that he knew would dazzle their fans and build excitement for the musical magic they were conjuring.

Meanwhile, Paul hadn't stopped thinking about his original concept for an alter-ego band. By early February 1967, the idea had taken musical form in the tune "Sgt.

1. George Martin (second from left) and Geoff Emerick (right) were responsible for the sonic innovations heard on Beatles records from 1966 forward. **2.** Paul McCartney and his Old English sheepdog Martha, for whom he wrote the 1968 White Album track "Martha My Dear." **3.** The *Sgt. Pepper's* album release party. It was here that Paul and future wife Linda met for the second time. **4.** Paul in Kenya, 1966. He dreamed up the *Sgt. Pepper's* concept on his flight home to England. **5.** The Beatles grew mustaches as part of their Sgt. Pepper's "disguises."

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The group rehearses in Abbey Road in 1967. Ever fashionable, The Beatles dressed to the nines even when working.

Pepper's Lonely Hearts Club Band." With it, Paul created not only a song but also a theme that could encompass all the music on the album. Although *Sgt. Pepper's* isn't a concept album, the title track, together with the reprised version that appears near the album's end, gives the impression of hearing a concert performance by the fictitious group. Martin, in particular, was impressed by the concept. "I loved the idea," he wrote in his autobiography, *All You Need Is Ears,* "and from that moment on it was as though *Pepper* had a life of its own."

With each new song, The Beatles took care to do something innovative. Their ingenuity led them to create sounds unlike any heard before in rock 'n' roll: a jumble of steam-driven calliopes on "Being for the Benefit of Mr. Kite," a heady ensemble of Indian classical instruments on George Harrison's "Within You Without You," a cacophony of animal calls on "Good Morning, Good Morning," and a "giant orgasm of sound"—to quote Martin—on the orchestra climax to the album's epic closing track, "A Day in the Life." From one side to the other, *Sgt. Pepper's* grooves were etched with a richly intricate aural experience. Its cover was likewise a treat for the eyes, a psychedelic collage featuring The Beatles in costume as Sgt. Pepper's band, surrounded by life-sized cardboard cutouts of famous people, including Bob Dylan and Marilyn Monroe.

Released on June 1, 1967, *Sgt. Pepper's Lonely Hearts Club Band* was an immediate hit that spoke to the times. Western culture was in the midst of a generational transformation. Teens were turning on to pot and LSD, tuning into their personal desires—including sex—and dropping out of expected career paths, lifestyles and patterns of life, including work, marriage and child rearing. The summer of 1967 would become known as the Summer of Love, and *Sgt. Pepper's Lonely Hearts Club Band* became its soundtrack. Said Emerick, "Everywhere you went that summer you would hear it being played." ■

"By the time we got to *Pepper*, we thought, we'll make the album we always wanted to make. We wanted it to be very, very full of value."

—PAUL McCARTNEY

OUT OF GAS

THE BEATLES HAVE THEIR FIRST FLOP WITH *MAGICAL MYSTERY TOUR*.

• In May 1967, with Sgt. *Pepper's* completed, The Beatles launched haphazardly into a new project. *Magical Mystery Tour* was, like *Sgt. Pepper's*, another of Paul McCartney's ideas. With The Beatles no longer touring, he thought they could keep themselves in the public eye by filming a TV movie with a selection of new songs. It sounded great in theory.

Unfortunately, the plot was thin stuff: A tour bus carrying the band and a group of tourists through provincial England comes under the power of a cadre of magicians (also played by The Beatles), after which strange things start to happen. "It was basically a charabanc trip," George Harrison said, "which people used to go on from Liverpool to see the Blackpool Lights," a popular electric light display presented in the autumn months. "They'd get loads of crates of beer and an accordion player and all get pissed, basically—*pissed* in the English sense, meaning *drunk*. And it was kind of like that. It was a very flimsy kind of thing."

The production was also hampered by The Beatles' busy schedule. In June, they took time off from it to prepare for their appearance on *Our World*, a live, global TV program where they performed "All You Need Is Love." Then, in August, they departed for Wales to study Transcendental Meditation with Maharishi Mahesh Yogi, the Indian guru who created the technique. But while The Beatles were achieving a higher level of consciousness in Wales, their world was falling apart back in London. On Aug. 27, as they meditated with the Maharishi, their manager Brian Epstein died after he accidentally took an overdose of sleeping pills. "That was kind of stunning," Paul has said. " 'Cause we were off sort of finding the meaning of life, and there he was—dead."

When *Magical Mystery Tour* finally aired on British TV on Dec. 26, it was panned by the public and critics alike as a confusing and self-indulgent mess. For the first time, The Beatles had struck out. Fortunately, the music fared much better. Released in England as a set containing two 45-rpm records, *Magical Mystery Tour* was a hit. In addition to the title track, it included "Your Mother Should Know," "The Fool on the Hill," "Blue Jay Way," "I Am the Walrus" and "Flying." In the U.S., Capitol Records issued a full-length album titled *Magical Mystery Tour* containing the six songs on one side and five other Beatles tracks released as singles in 1967.

Some 55 years on, the film has received a more favorable appraisal from Beatles fans—and from Paul himself. "I really had to carry the can when it got bad reviews," he said. "But by the same argument, I can now take the credit for the cool little film that I still think that it is."

1. A U.S. poster for *Magical Mystery Tour*. The movie wasn't shown in theaters until 1974. **2.** Filming music scenes for the movie. **3.** The Beatles with the Maharishi in Bangor, Wales, August 1967. **4.** In Wales on Aug. 27, 1967, after learning of manager Brian Epstein's death. **5.** Rehearsing "All You Need Is Love" on June 25, 1967. The group performed it on *Our World*, the first global TV show broadcast live by satellite.

Two of Us

AT A CHANCE MEETING IN A LONDON NIGHTCLUB, PAUL FALLS HARD FOR AMERICAN PHOTOGRAPHER LINDA EASTMAN. IT'S A MATCH MADE IN HEAVEN.

"I introduced myself and said, 'We're going on to another club after this, would you like to join us?' That was my big pulling line."

—PAUL McCARTNEY

When George Harrison married Patti Boyd in 1966, Paul McCartney became the last bachelor Beatle. Though Paul and actress Jane Asher had been steady since 1963, they would not become engaged until the end of 1967. In the meantime, many young female fans nurtured fairy-tale dreams that they might nab the Fab who had yet to tie the knot.

Little did anyone know (perhaps not even Paul), but well before he and Asher were betrothed, he had crossed paths with the young American photographer who would become his wife: Linda Eastman.

On the night of May 15, 1967, with *Sgt. Pepper's* completed and The Beatles in the midst of making *Magical Mystery Tour*, Paul went out for an evening's fun at his favorite London club, the Bag O' Nails, located in Soho on Kingly Street. Paul liked to listen to DJ Al Needles spin tracks, or catch one of the club's live acts, like American soul duo Sam and Dave, blues guitarist John Lee Hooker or Motown saxophonist Junior Walker.

Then again, he was occasionally there "on the pull"—looking for a hookup. Though attached to Asher, Paul still played the field. "We were young, we were looking pretty good, and we had all this power and fame, and it was difficult to resist playing with it," he told Barry Miles. With Asher away in America for six months with the Bristol Old Vic company, Paul was out on this particular evening looking for a rendezvous. He got more than he bargained for.

Police escort Paul and Linda McCartney to their car after they were married at London's Marylebone Town Hall on March 12, 1969. (inset) The couple with Heather, Linda's daughter from her first marriage. Paul doted on Heather and regarded her as his own daughter.

Arriving at the club, he settled into a booth with Tony Bramwell, a British childhood friend from Liverpool who was part of The Beatles' entourage, organizing tours and tending to other aspects of their growing empire. Georgie Fame was performing that night, and Paul ordered his usual, a scotch and Coke. Seated in a booth closer to the stage were Eric Burdon, singer for The Animals, and Chas Chandler, The Animals' former bassist–turned–manager, who in late 1966 had brought Jimi Hendrix to London and helped launch the future legend's career. Sitting with them was Linda, a young blond American photographer.

No one can confirm how Paul and Linda's paths crossed that night. Bramwell recalls that Paul walked over to the table where she sat with Burdon and Chandler, who in later years claimed he made the introductions. Linda said that their eyes met and held each other's gaze. Paul, for his part, is certain Linda and the men were leaving when he abruptly stood up to block her path and deliver his "big pulling line" in the hope of scoring with her. What Paul and Linda both remembered was that Georgie Fame was singing "Sitting in the Park," a No. 4 hit by rhythm-and-blues singer Billy Stewart, when they met.

However the encounter transpired, the group left together, at Paul's suggestion, for the Speakeasy Club, a late-night meeting spot for the music industry. There, they heard the premiere of a new single by Procol Harum: "A Whiter Shade of Pale." It would become, Linda said, "their song." Paul's success that night remains up for debate. In interviews, Linda would only say she drove to his house with him, where, she said, "I was impressed to see his Magrittes"—a reference, perhaps, to canvases in Paul's art collection...though you never know. Four days later, they met again when she was on hand to photograph The Beatles at Brian Epstein's house for the press launch announcing *Sgt. Pepper's Lonely Hearts Club Band*.

A year passed before their next encounter. While in New York City with John Lennon in May 1968 to announce the launch of The Beatles' Apple Corps enterprise, Paul and Linda reconnected for an hour, then spent a few weeks together in Los Angeles in June. Three months later, he called and invited her to London. She arrived on the night of Sept. 25, and in October, he joined her in New York City for an extended stay.

Apparently, it sealed the deal. On March 12, 1969, Paul and Linda married in a small civil ceremony at Marylebone Town Hall in London. Though none of The Beatles attended, the entire staff of the Bag was invited. As the news spread, female fans gathered outside the hall to bear witness on behalf of their broken hearts, weeping and hugging each other for solace. Beatlemania seemed a long time ago, but here, at the end of a whirlwind decade, its last tender hopes lingered and tearfully died. ■

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1. Linda Eastman in the 1960s. She got her start in photography while working reception for *Town and Country* in New York City. When the magazine was invited to shoot The Rolling Stones on a yacht in 1966, Linda accepted the assignment and was the only photographer allowed on the ship. **2.** Paul and Linda's family would eventually grow to include three children of their own: (from left) Stella, James and Mary, seen here circa 1978 with Paul, Linda and Heather. **3.** Young girls cry outside Marylebone Town Hall as they hear the news that Paul and Linda were wed. **4.** Linda photographs Paul at the press launch for *Sgt. Pepper's* on May 19, 1967, four days after they first met.

DESIGNING WOMAN

MEET ENGLISH COUTURIER STELLA McCARTNEY.

• Paul isn't the only famous McCartney. His daughter Stella has also found global success as a fashion designer, with a house that bears her name.

Born on Sept. 13, 1971, Stella is Paul and Linda's second child, and Linda's third, including Heather, from her first marriage. Stella's difficult delivery by cesarean section gave her father tremendous worry. While waiting, Paul prayed she would arrive "on the wings of an angel." The phrase inspired him and Linda to call their new, still-unnamed band Wings when it debuted that October.

After designing her own clothing at age 13 and receiving formal training and education, Stella became creative director for Chloé at age 26 before launching her eponymous global brand four years later. A lifelong vegetarian and supporter of animal rights, she prohibits the use of leather or fur in her designs, and even includes messages in some designs that expound on her "no animal" policy.

While Paul is proud of Stella's career, he thinks she might have had a career in music. "She's a really good singer," he said in October 2020, before adding, "Wisely, she pursued fashion."

Turning

The Beatles launch their Apple record label empire and issue their

The Beatles and others at the Maharishi's ashram in Rishikesh, India, where they studied Transcendental Meditation in early 1968. (from left) Ringo and Maureen Starr, Jane Asher, Paul McCartney, George and Patti Harrison, Cynthia and John Lennon, Beatles roadie Mal Evans and The Beach Boys' Mike Love. The Beatles wrote many of the White Album's songs there.

Point

groundbreaking White Album. But behind the scenes, the band is falling apart.

The Beatles' world changed dramatically in the six months following the release of *Sgt. Pepper's*. Their discovery of Transcendental Meditation (TM) and the influence of the Maharishi gave them insights into how to expand their consciousness without drugs. Remarkably, it happened just as Brian Epstein died and they were forced to focus more than ever on controlling their own business affairs.

These factors would play a role in The Beatles' world as 1968 got underway. It would be a wild year in which they would shed the psychedelic trappings that had influenced their music, return to making rock 'n' roll (as well as folk and experimental music), and create their first album for their own record label: *The Beatles,* or as it's more commonly known, the White Album, due to its stark white cover. And it would all start with a lengthy stay at the Maharishi's ashram in the foothills of the Himalayas. In March, the group traveled to Rishikesh, India, to begin their immersion in TM.

BLANK CHECK
British artist Richard Hamilton proposed and designed the album's white jacket, intending to make the record seem "like a limited edition."

Paul McCartney believes they were simply looking for life's deeper meaning. "I think by 1968 we were all a bit exhausted, spiritually," he explained in *The Beatles Anthology*. "It was really just pure inquiry, and after we met Maharishi and thought about it all, we went out to Rishikesh."

Intent on writing songs while in India, Paul, John Lennon and George Harrison brought acoustic guitars with them. Away from the demands of their career, the music flowed easily. Of the 30 songs that would feature on the White Album, at least 13—including "Dear Prudence," "Ob-La-Di, Ob-La-Da," "Yer Blues" and "While My Guitar Gently Weeps"—were written or begun at the Maharishi's camp. Their songwriting was also influenced by British folk singer Donovan Leitch, who was in attendance. A skilled folk guitarist, Donovan taught Paul and John a fingerpicking technique they put to use on several White Album songs, including "Mother Nature's Son," "Blackbird," "Julia" and "Dear Prudence," a tune dedicated to Prudence Farrow, the sister of American actress Mia Farrow, both of whom were at the camp. Of all the attendees, Prudence was the most devoted to TM and would spend hours meditating in her bungalow. Eventually, John and George were recruited to coax her out. "She went completely mental," said John, who composed "Dear Prudence." "If she'd been in the West they would have put her away."

1. Paul and Jane Asher at the wedding reception of Michael and Angela McCartney, June 1968. **2.** Paul with The Supremes in 1968, one of several Motown Records acts The Beatles enjoyed. **3.** Paul and John on *The Tonight Show* in 1968 to discuss the new Apple Corps. Former baseball great–turned–TV host Joe Garagiola sits in for Johnny Carson. **4.** The Apple Boutique in London was one of Apple Corps' earliest ventures and sold clothes and household goods. It's seen here on July 31, 1968, the day The Beatles closed it and gave away its contents, attracting a flood of visitors. **5.** Paul plays trumpet with The Black Dyke Mills Brass Band, an early Apple Records act, accompanied by Martha, his Old English sheepdog. The trumpet was Paul's first instrument.

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POP GOES MAGRITTE

PAUL'S LOVE FOR THE FRENCH SURREALIST INSPIRES APPLE'S LOGO.

• As Paul McCartney began to explore the art world in the 1960s, he fell for the work of Belgian surrealist painter René Magritte. His thought-provoking and frequently humorous paintings often showed ordinary objects within unusual contexts, which appealed to Paul's sense of the absurd. Through his friend Robert Fraser, a London gallery owner, he became the owner of several Magrittes, including a painting of a green apple with the phrase *au revoir* written on it.

"I was out in the garden in my London house, making a little film for Mary Hopkin (the Welsh folk singer whom Paul had signed to Apple Records)," Paul told *The Telegraph* in 2010. "And Robert showed up, and he knew I liked Magritte, and he'd found this fantastic little painting. He could see I was busy, so instead of just blurting in, saying, 'Ooh, ooh, er, er, um, I've got this painting,' he just left. So when I went back in the house, there, propped on the table, was this Magritte of a giant apple, with the words *au revoir* written across it. He'd just left it, and I thought, That is super cool!"

Paul thought it was the perfect image for The Beatles' new Apple Corps logo, which would appear on their record labels. The task of re-creating it fell to advertising agency designer Gene Mahon, who proposed showing a full apple on the A-side label and a sliced apple on the B-side. Photographer Paul Castell shot photos of green, red and yellow apples, from which The Beatles selected a large green Granny Smith to be their logo.

"I still get a great feeling when I remember that moment," Paul says of receiving the fateful Magritte artwork. "It's one of my favorite paintings."

1. Paul, Ringo and George, with a life-size cartoon of John, promote *Yellow Submarine*, the trippy 1968 animated film based on the group's 1966 song of the same name. Initially disinterested in the film, The Beatles warmed to it after seeing its innovative graphics. **2.** John and Paul in New York City in May 1968 to announce the launch of Apple Corps. "We want to set up a system whereby people who just want to make a film about anything don't have to go on their knees in somebody's office," John told the New York media. "Probably yours."

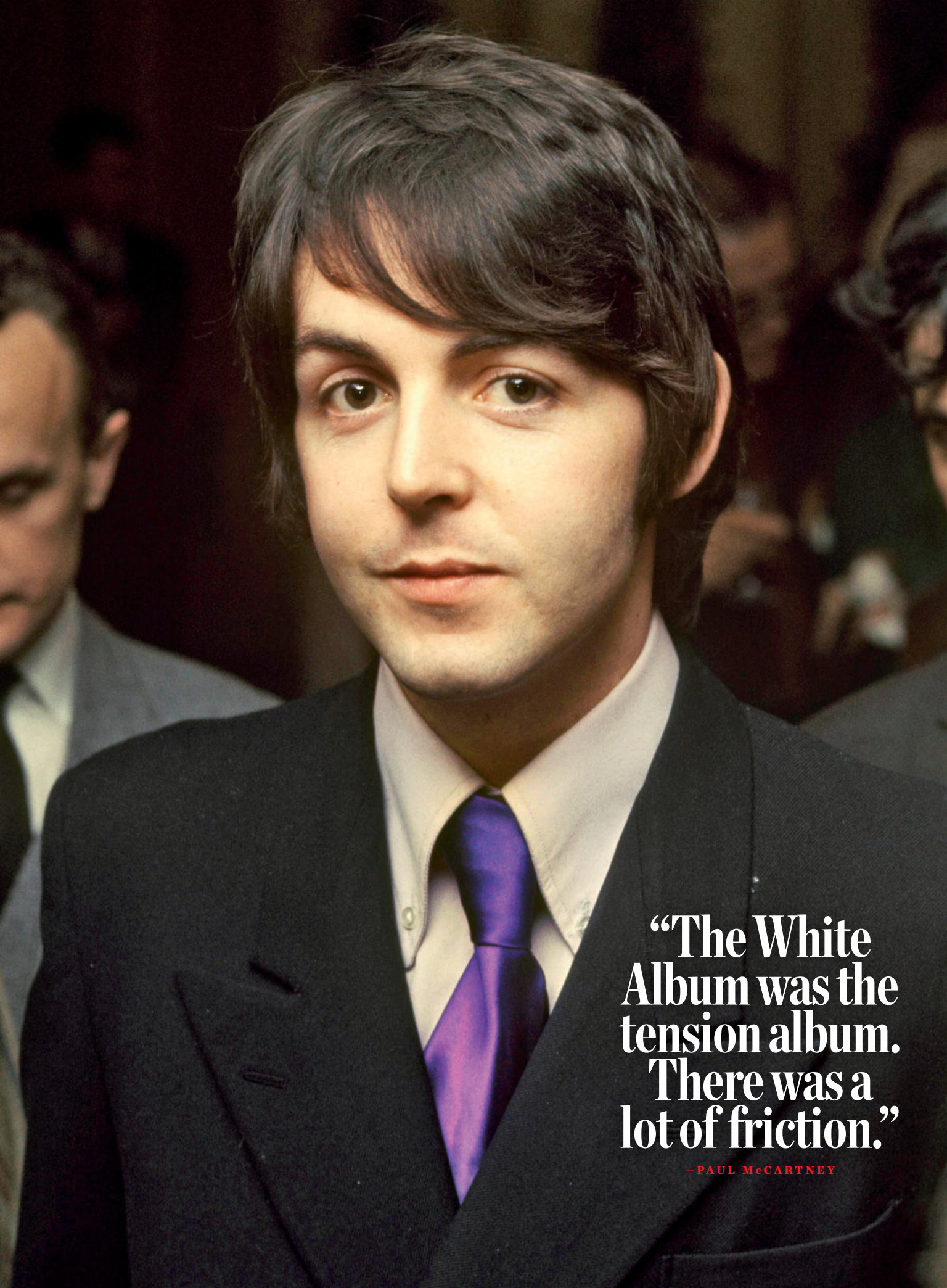
Despite its relaxed atmosphere, the camp was rustic and the food was traditional Indian vegetarian fare. Ringo Starr, who was allergic to many foods, couldn't stomach the meals and left after two weeks. Paul stayed a month as intended, but John and George planned to linger at least another month. They changed their minds after hearing that the Maharishi had made sexual advances to at least two women, including Mia Farrow. Convinced that the holy man was not living up to his reputation, they returned early to England.

In May, just two weeks after The Beatles' Indian sojourn ended, Paul and John were in New York City to announce the launch of their new business enterprise. Punningly titled Apple Corps—as in "apple core"—it was a multifaceted venture comprised of divisions for fashion, electronics, film and records. In addition to releasing their own music, their Apple Records label would be a home to other musicians brought on board by The Beatles and their associates.

While Apple's many activities would keep The Beatles busy through the year, their focus for now was recording their next album. On May 30, 1968, they entered Abbey Road armed with roughly 30 brand-new songs for what they had determined would be a double album. But while previous albums had been fun to make, the White Album was marked by animosity. Since returning from India, John had fallen for Japanese artist Yoko Ono and was in the process of divorcing his first wife, Cynthia. He had also begun abusing heroin, which made him impatient and irritable. With so many songs to record, Paul, John and George began overseeing their own sessions and working separately from the others. Ringo, convinced that the others were unhappy with his drumming, briefly quit before being coaxed back. Geoff Emerick, once again serving as The Beatles' recording engineer, couldn't stand the fighting and stress. After a particularly difficult session for Paul's "Ob-La-Di, Ob-La-Da," he quit.

In the end, the group managed to pull it together, and *The Beatles* was a huge success when it was released on Nov. 22, 1968. With their uncompromising songs and sounds, the band set a new bar for rock 'n' roll music. After the psychedelic splendor of *Sgt. Pepper's Lonely Hearts Club Band*, fans were stunned by the change in style to rock, folk and experimental music. Even the cover was startling. Paul had commissioned pop artist Richard Hamilton to design an album jacket that was the antithesis of the colorful collage on *Sgt. Pepper's*. His solution, a plain white sleeve with The Beatles' name discreetly embossed, was elegant and iconic.

Though The Beatles spoke positively about the White Album in later years, there was no denying that its creation marked the start of the band's breakup. As Paul would say in *The Beatles Anthology* documentary, "I think it was a very good album. It stood up. But it wasn't a pleasant one to make." ■



"The White Album was the tension album. There was a lot of friction."

—PAUL McCARTNEY

The Beatles in 1969. Behind the smiles, they were falling apart, starting with John Lennon's decision to leave in September 1969 and culminating in the 1970 release of Paul McCartney's debut solo album.

And in the End

With Paul leading the charge, The Beatles close out their incomparable career with two final albums: Abbey Road *and* Let It Be.

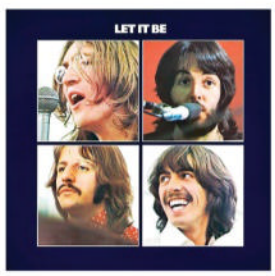
Of all The Beatles' years together, 1968 was the most productive. They wrote and recorded more than 30 songs for the White Album, as well as the singles "Lady Madonna"/"The Inner Light" and "Hey Jude"/"Revolution," and a pair of John Lennon's songs: "Hey Bulldog," which appeared on the *Yellow Submarine* film soundtrack, and his transcendental ballad "Across the Universe." At the same time, they were actively running Apple Corps and developing its roster of new artists.

Most bands would have taken a well-deserved break, but as 1969 dawned, The Beatles gathered to begin work on yet another album. As with *Sgt. Pepper's* and *Magical Mystery Tour,* Paul McCartney was its mastermind. After the unhappy sessions for the White Album, during which The Beatles rarely recorded as a four-piece, he proposed that they make a TV film that would show them getting back to their roots as live performers by recording together, using no studio effects and few if any overdubs. "The idea was that you'd see The Beatles rehearsing, jamming, getting their act together and then finally

performing somewhere in a big end-of-show concert," he said in the *Anthology* book. The idea appealed to him not only as a way to reenergize his bandmates but also as a means of coaxing them back onstage for a show or two, "so people can see the boys rocking out again." John, George Harrison and Ringo Starr were against performing live again, but they agreed to film the sessions for a documentary. To that end, on Jan. 2, 1969, they convened at Twickenham Film Studios in London to begin work on the new record, tentatively titled *Get Back*. Documenting nearly every minute was a small film crew and the director Michael Lindsay-Hogg.

Unfortunately, the large soundstage and constant presence of the film crew was unnerving, and the old tensions soon resurfaced. On Jan. 10, George walked out after feuding with Paul over how to play a lead break on "I've Got a Feeling." When he returned a few days later, plans for the television show were scuttled.

With no further need to stay at Twickenham, The Beatles—with the film crew still in tow—moved the sessions to their own Apple Studios on Jan. 20. Joining them was keyboardist Billy Preston, a new Apple Records artist whom the group knew from their days in Hamburg, Germany, when he'd played in Little Richard's backing group. Preston's presence enlivened the sessions, but after 10 days of nonstop jamming, The Beatles were eager to wrap everything up. Though they'd been against Paul's idea to go back on the road, they all agreed to one last spontaneous live performance. On the afternoon of Jan. 30, The Beatles and Preston brought Apple's busy London neighborhood to a standstill when they played nine takes of five new songs—"Get Back," "Don't Let Me Down," "I've Got a Feeling," "The One After 909" and "Dig a Pony"—for a throng of friends and family high on the rooftop of Apple Corps. As the lunchtime crowd was drawn by the sound to the streets below, The Beatles serenaded them for what would be the last time.



REST IN PIECES
The *Let It Be* album jacket emphasized the group's breakup by placing each Beatle in his own square and framing the photos with a funereal black.

"I think the reason for the rooftop session was to generate a little excitement," Alan Parsons told *Guitar World*. The famed guitarist and composer was an Abbey Road tape operator at the time and had been enlisted to assist on the sessions. "They were sick of just playing the same tunes over and over again. They just wanted to get a solid performance recorded, and I think that, until they did go on the roof, they hadn't really achieved that. Or at least they didn't think that they had."

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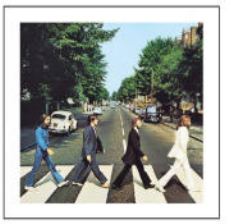
1. The Beatles give their last-ever live performance on the roof of Apple Corps. The show was scuttled by London police after 42 minutes due to "excessive noise." **2.** The Beatles, with Yoko Ono, listen to a playback during the *Let It Be* sessions. The mixing console had to be borrowed from Abbey Road Studios when Apple's resident electronics tech, "Magic" Alex Mardas, failed to build one that worked. **3.** Phil Spector, here in the early 1960s, was called in to salvage the *Let It Be* tapes. He continued to work with John and George Harrison in their solo years.

TURN ME ON, DEAD MAN

BEHIND THE "PAUL IS DEAD" RUMOR.



• In October 1969, rumors that Paul McCartney had died in 1966 and been replaced by a look-alike began circulating on U.S. college campuses. That month, a pair of University of Michigan students named Fred LaBour and John Gray began compiling the backstory that would turn this idle rumor into the stuff of legend. Though written as a parody, their story was picked up by the media after it was published in the university's student paper, *The Michigan Daily*, on Oct. 14.

In LaBour and Gray's reinvented history of The Beatles, Paul McCartney died in a car crash on Wednesday, Nov. 9, 1966. In his place, The Beatles had inserted Englishman William Campbell, the winner of a Paul McCartney look-alike contest, who had plastic surgery to make himself look even more like the dead Beatle.

Most significantly, LaBour played up a rumor that there were clues about Paul's death inserted into Beatles lyrics, recordings and album art—from *Sgt. Pepper's* through the then newly released *Abbey Road*—to slowly break the tragic news to fans. Among the most repeated: John Lennon says "I buried Paul" at the end of "Strawberry Fields Forever." In fact, he says, nonsensically, "cranberry sauce."

The rumor finally subsided in November after a writer for *Life* magazine tracked down Paul and his family at their farm in Scotland. He parodied the hoax with the title and cover art of his 1993 live album, *Paul Is Live*.

McCartney dead; new evidence brought to light

CINEMA GUILD

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And with that, the *Let It Be* sessions ended—for the time being, at least. What followed was a period of aimlessness. Over the next three months, The Beatles showed some evidence that they were still a functioning group as they continued writing and recording tracks for new songs, many of which would ultimately end up on *Abbey Road,* including "I Want You (She's So Heavy)," "Oh! Darling," "Octopus's Garden" and "You Never Give Me Your Money." But the lack of focus was too much for Paul, who began lobbying his bandmates to return to the studio and make a proper album. George and Ringo were agreeable, but John was unenthusiastic. He was enjoying his new life with Yoko Ono and working on their experimental music projects. Eventually, he grudgingly went along with the plan for a new album.

George Martin and Geoff Emerick were also back on board, although they were cautious about working with The Beatles again after the fractious sessions for the White Album and *Let It Be.* "George Martin said he would do it only if he could record it like we used to, having a bit of fun and without all the bickering going on in the studio," Emerick told *Guitar World.* "Paul told him that was the way it was going to be."

But it wasn't easy. The week before recording began, John and Yoko had been in a car accident. While John was virtually unscathed, Yoko had been injured and in the course of treatment learned she was pregnant. Afraid to leave his wife alone, John had a bed brought into the studio. Though his bandmates attempted a show of tolerance in the face of the intrusion, John was often ill tempered. He was particularly grumpy when it came to Paul's plan for the 16-minute medley on side two that extends from "You Never Give Me Your Money" to "The End." "Oh, John hated the medley," Emerick said. "He was totally against it," though he came around after Paul asked him to contribute some songs, responding with a trio that included the gentle "Sun King," the bluesy "Mean Mr. Mustard" and the rocker "Polythene Pam."

Despite John's protests, by all accounts he enjoyed recording the sequenced guitar solos that bring "The End" to its climax. "Paul went first, then George, then John, and they repeated the sequence in that way twice," Emerick said. "They knew they had to finish up with something big, and the solo was just the thing. Originally they couldn't decide if John or George would play it. Eventually they said, 'Well, let's have the three of us do it.' Hearing that performance was unbelievable. And it was all done live and in one take. When they were finished, everyone beamed. Suddenly there was just this great vibe

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1. John and Yoko with Allen Klein, who served as The Beatles' manager after Brian Epstein's death. Paul was opposed to hiring Klein but was outvoted by the others. **2.** The Beatles at their second-to-last photo session on April 9, 1969. This photo, along with the image on page 48, was shot in and around London. **3.** The Beatles as illustrated for the 1968 animated film *Yellow Submarine*. The hand gesture over the Paul character's head was wrongly thought to indicate that he had died.

in the studio." As it turned out, the good vibes were temporary. It was clear to everyone that John was bored and unhappy, and on Sept. 20, he announced he was leaving The Beatles. But with their manager, Allen Klein, in the midst of negotiating a new contract that would bring the group greater wealth and control over their catalog, John agreed to keep his departure quiet.

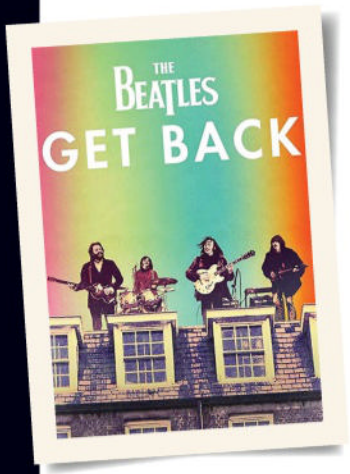
Paul took the news hard. He and his wife Linda retreated to their farmhouse in Scotland, where he drank himself into a funk. "I was going through a bad time, what I suspect was almost a nervous breakdown," he told Barry Miles. "I remember lying awake at nights shaking. I had so much in me that I couldn't express."

In March 1970, the *Let It Be* tapes were handed over to American producer Phil Spector to see if he could turn the lackluster performances into anything usable. His heavy-handed production, which included adding a full orchestra to "Let It Be" and a choir to "The Long and Winding Road," infuriated Paul, who declined to have anything to do with the album. "I don't think it made it the worst-ever record," Paul said in *Anthology,* "but the fact that people were now putting stuff on our records that certainly one of us didn't know about was wrong."

By the time *Let It Be* was released on May 8, his own solo debut, *McCartney,* was in record shops. To the world at large, it looked like Paul had been the one eager to leave The Beatles. The truth was more complicated. "I didn't leave The Beatles," he said. "The Beatles have left The Beatles, but no one wants to be the one to say the party's over." ■

WHAT'S UP, DOC?

LET IT BE GETS A CINEMATIC UPDATE FOR SUMMER 2021.



• **Nearly everyone associated with *Let It Be* has said the sessions were unhappy and tense, a statement that was substantiated by Michael Lindsay-Hogg's 1970 documentary of the album. But a new film by Peter Jackson uses previously unseen footage to reveal that the sessions were far from unfriendly by showing The Beatles laughing and playing happily.**

The COVID-19 pandemic prevented the film from being issued in time for the album's 50th anniversary, but in late December 2020, Jackson released a teaser showing The Beatles performing and clowning around in the studio. The footage pleased many Beatles fans, as well as two men who were present at the filming: Paul McCartney and Ringo Starr. "I am really happy Peter has delved into our archives to make a film that shows the truth about The Beatles recording together," Paul said. Added Ringo, "There was hours and hours of us just laughing and playing music, not at all like the *Let It Be* film that came out. There was a lot of joy and I think Peter will show that."

Paul's Best

The Final Cuts

FROM GENTLE FOLK TO HARD ROCK, THE LEGEND'S MUSIC RUNS THE GAMUT IN THE BEATLES' FINAL YEARS.

"I've sometimes tried to write protest songs, but I don't think I'm very good at that. I think I've generally tried to be optimistic and helpful. That's much more my bag. But I am still trying to figure it out. Isn't everyone?"

—PAUL McCARTNEY

"PENNY LANE"

SINGLE (1967)

The song's lyrics offer a visual tour of the people and activities along this busy Liverpool street where Paul McCartney and John Lennon caught the bus. "I'd get a bus to his house and I'd have to change at Penny Lane, or the same with him to me, so we often hung out at that terminus, like a roundabout," Paul told *Clash* magazine in 2009. Harmonically, the song is unusual in that its verses are in B major and its choruses in the unrelated key of A major, switching between the two keys with an ingenious use of "pivot chords" that propel it in new harmonic directions. The piccolo trumpet, played by David Mason, was likewise innovative in a rock 'n' roll song. "The result was unique," producer George Martin wrote in his book, *All You Need Is Ears*, "something which had never been done in rock music before."

"HELLO, GOODBYE"

SINGLE (1967)

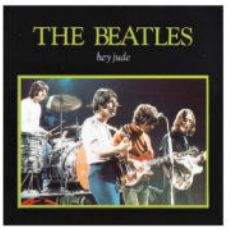
When Brian Epstein's assistant Alistair Taylor asked Paul how to write a song, Paul sat him down at a keyboard and instructed him to play any note. "'Just hit it and I'll do the same,'" Taylor recalled him saying. "'Now whenever I shout out a word, you shout the opposite and I'll make up a tune.'" Eventually they hit on the combination "hello" and "goodbye." Paul continued working on the idea, resulting in this No. 1 hit.

"LADY MADONNA"

SINGLE (1968)

The Beatles' first release of 1968, "Lady Madonna" was recorded shortly before the band left for India and was their last

release on Parlophone and Capitol Records. Written in a boogie-woogie piano style, it signaled The Beatles' shift from psychedelic pop to a more traditional rock style. The song features a brass section of four saxophonists, including famed British jazz musician and club owner Ronnie Scott, who plays the furious solo. "Lady Madonna" was a chart-topping U.K. hit and went to No. 4 in the United States.



"HEY JUDE"

SINGLE (1968)

This 1968 rock ballad evolved from a song Paul was writing to comfort John's son Julian, after John left his first wife Cynthia to be with Yoko Ono. "I knew it was not going to be easy for him," he told author Barry Miles. Paul had decided to pay Cynthia and Julian a surprise visit to cheer them up and began writing the song on the drive over. Though it began life as "Hey Jules," Paul changed the lyrics to "Hey Jude," he says, "because I thought that sounded a bit better." The Beatles recorded "Hey Jude" at Trident Studios in London, rather than at Abbey Road, as the facility had an eight-track tape recorder (Abbey Road was still using four-track machines), and they employed a 36-piece orchestra for the coda. The song's length—7:11—made Martin worry that radio wouldn't play it, but John assured him, "They will if it's us." And they did. Released as Apple Records' first single, "Hey Jude" was a No. 1 hit.

"OB-LA-DI, OB-LA-DA"

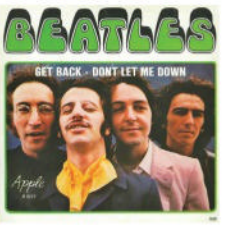
***THE BEATLES* (1968)**

The song's seemingly nonsense title is actually Yoruba for "life goes on," and was inspired by Jimmy Scott-Emuakpor, a Nigerian conga player Paul knew in London who was fond of the expression. Paul was also influenced by Jamaican ska singer Desmond Dekker, using his first name for the song's main character, a street vendor who sells from a pushcart in the local market. The song proved difficult to complete to Paul's satisfaction, and the recording heard on the White Album was actually a remake, created after he rejected the first version. Engineer Geoff Emerick quit working for The Beatles after this particularly difficult session, as he was distraught by the rancor of the White Album sessions.

"OH! DARLING"

***ABBEY ROAD* (1969)**

Like "Lady Madonna," "Oh! Darling" was inspired by 1950s rhythm and blues. Paul sang the song in the style of his early rock 'n' roll hero Little Richard and said he "wanted it to sound as though I'd been performing it onstage all week." To create the right effect, he showed up at Abbey Road for several mornings in a row and recorded his attempts at the song, until he finally arrived at the perfect performance.



"GET BACK"

SINGLE (1969)

"Get Back" grew out of a loose jam performed by The Beatles on Jan. 7, 1969, at Twickenham Studios, where the group began rehearsals for the *Let It Be* album. The lyrics describe the adventures of Jo Jo and Loretta Martin, a pair of fictional characters in the midst of transition: Jo Jo seems to be searching for a home, while Loretta's sex or gender identity appear to be in question. The song was released as a single and on the *Let It Be* album, with both versions taken from a Jan. 27 recording of the song, featuring guest keyboardist Billy Preston on electric piano. "Get Back" was yet another chart-topping hit for The Beatles.

"LET IT BE"

***LET IT BE* (1970)**

Paul wrote "Let It Be" during the difficult White Album sessions after his mother, Mary, visited him in a dream. "She said, 'It'll be all right,'" he recalled. "I'm not sure if she used the words 'let it be,' but that was the gist of her advice." The Beatles made many attempts at the song during the *Let It Be* sessions and ultimately settled on a version recorded on the last day of the sessions, Jan. 31, 1969. George Harrison returned to this recording the following April 30 to add a new guitar solo, and recorded yet another on Jan. 4, 1970. The version of the song with the April 30 guitar solo was released as a single, while the other was issued on *Let It Be,* though in both versions the original Jan. 31 solo can be heard in the background. A No. 1 song, "Let It Be" served notice to the world that The Beatles were no more. ■

Paul McCartney poses with Linda in 1970. They worked as musical partners through the 1980s, when she launched a career as the author of vegetarian cookbooks.

Just Like Starting Over

Created in secret, with no other musicians, the McCartney *album is a low-key launch for Paul's post-Beatles career.*

Paul and Linda McCartney's two-month stay in Scotland had given him time to mourn The Beatles' demise, and by Christmas of 1969, he resolved to get on with creating music. After all his years advancing studio recording techniques as a member of The Beatles, Paul was about to embark on a solo career from his home, recording with the most basic equipment. Returning to London with Linda and their daughter Heather in December, he had EMI deliver a four-track Studer tape recorder to their home on Cavendish Avenue. He had one microphone and no mixer with which to monitor the audio signals traveling to and from the recorder. Instead, he'd plug the microphone directly into one of the recorder's four channels, run a test to set the volume levels, and then record each track one at a time. "Not enough bass drum? Just move the mic nearer," he said of his process to Paul du Noyer in *Conversations With McCartney*. "Very simple. About as basic as you can get." It was primitive by anyone's standards, let alone those established by The Beatles at Abbey Road. But it was the means by which he'd launch his first solo effort, *McCartney,* on his own, with backing vocals from Linda.

For now, though, his goal wasn't to make an album. "It was just me recording for the sake of it,"

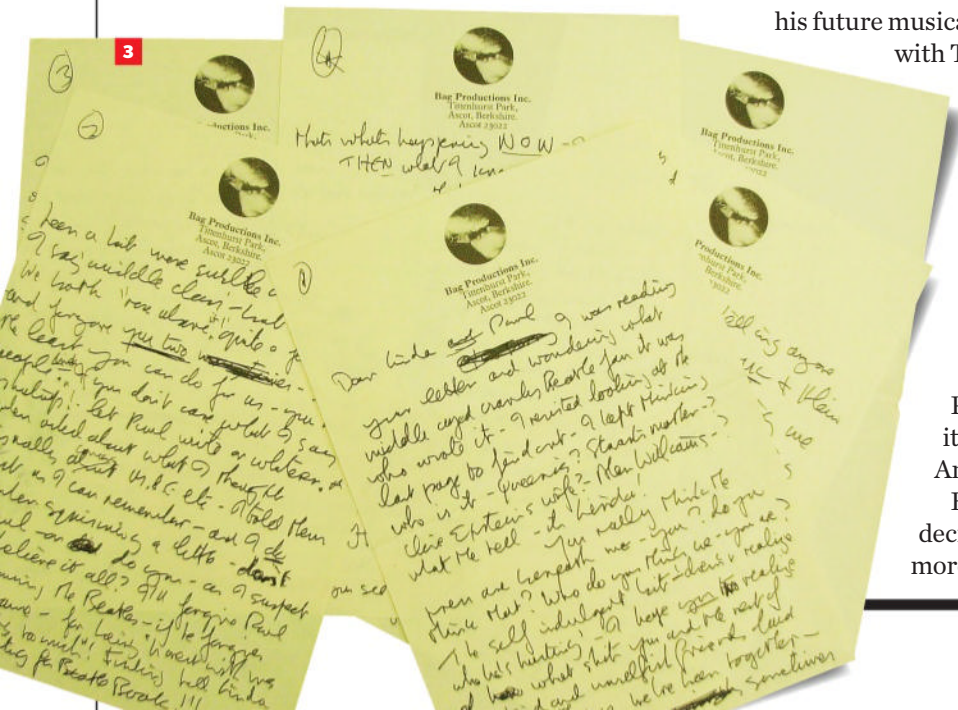
1. High Peak Farm, Paul and Linda's Scottish homestead on the Mull of Kintyre. Paul retreated here following John Lennon's decision to leave The Beatles, and the farm is also where some of Paul's solo albums, like 1980's *McCartney II*, were recorded. **2.** Paul holds Mary as he, Linda and Heather arrive at London's Gatwick airport. They were on their way to Mick and Bianca Jagger's wedding in Saint-Tropez, France. **3.** A six-page letter from John to Paul and Linda responding to a critical letter she sent to him. In it, John revealed his bitterness toward The Beatles and his anger at their treatment of Yoko Ono.

he said. "It was an escape." A 45-second snippet called "The Lovely Linda" was the first thing Paul recorded, an ad-libbed tribute to his wife intended merely to test the equipment. He liked it enough to flesh it out with bass guitar and percussion and release it as the album's opening track. Other songs recorded at home included "That Would Be Something, "Valentine's Day," "Momma Miss America" and "Oo You," as well as "Junk" and "Teddy Boy," a pair of songs he wrote during The Beatles' 1968 trip to the Maharishi's camp in India.

While he liked the low-fidelity sound of his home setup, Paul realized he needed to add more instruments to the tracks than his makeshift studio would allow. On Feb. 12, he took the tapes to Morgan Studios, a small facility in London, where he continued to work on the album in secrecy under the name Billy Martin to prevent word of the project leaking out. "Everything you did at that time was a problem with Apple," he told du Noyer. "People will come out of the woodwork: 'You can't do that, we'll get the lawyers on this.'"

Eventually, he moved the production to Abbey Road, where he recorded what would become his first post-Beatles smash: "Maybe I'm Amazed." He'd written it in 1969, just before The Beatles' breakup, as a tribute to Linda and how she helped him through the difficulty. Though never released as a single, "Maybe I'm Amazed" was spun by DJs eager for new Beatles-related music.

In March, with the album finished, Paul finally told Apple about it and received a release date of April 17, 1970. By then, he was ready to reveal to the world that not all was well in The Beatles' camp. Media copies of *McCartney* included a sheet on which he provided answers to a variety of questions about the album and his future musical endeavors. Was he planning to record with The Beatles? "No." Is the break with The Beatles permanent? "I don't really know." Could he see writing again with John Lennon? "No."



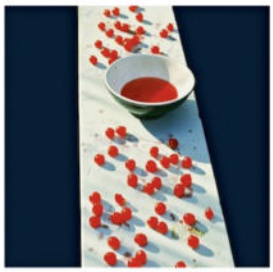
The others were incensed. Since September 1969, John had kept his departure quiet. Now Paul was beating him to the punch. Music critics contributed to the bad vibes, complaining about *McCartney*'s roughly finished songs and production. Paul didn't care. "I think John thought it was crap," he told du Noyer. "I like it. And I think John was wrong."

Even so, the criticism stung, and he decided to make his next effort sound more professional. In October 1971, the

McCartneys flew to New York City to begin work on his follow-up, *Ram.* This time, Paul decided to hire musicians to assist him. Through auditions, they found guitarists David Spinozza and Hugh McCracken, as well as drummer Denny Seiwell, who would later drum for Paul and Linda's group Wings. Unlike *McCartney,* the entire production would be made in professional studios.

Certainly, Paul's songs were stronger and more thoroughly composed this time out. Among them were the album opener "Too Many People" and the non-album single "Another Day," both of which are among Paul's best-known songs from this early period in his solo career. In addition, he brought with him "Uncle Albert/Admiral Halsey," an ambitious tune created from fragments of other unfinished songs, a method he used earlier on the late-Beatles track "You Never Give Me Your Money." Released as a single in August 1971, "Uncle Albert/Admiral Halsey" quickly dominated airwaves and became Paul's first No. 1 solo hit.

Despite Paul's efforts to remedy some of *McCartney*'s perceived faults, many tracks on *Ram* bore the hallmarks of its predecessor. "3 Legs," "Smile Away" and "Monkberry Moon Delight" were lightweight throwaways, while "Ram On" and "Heart of the Country" were decidedly low-fi affairs in the vein of earlier *McCartney* tracks. Released on May 17, *Ram* was poorly received by critics and fans. John once again weighed in, and even mocked its cover art of Paul holding a ram by the horns by posing with a pig in similar fashion for a photo postcard inside his 1971 album, *Imagine.*



SOLO FLIGHTS
McCartney **(top) and** ***Ram*** **(bottom) are celebrated today as early examples of indie rock, right down to their covers, which were shot by Linda McCartney.**

Time has been kinder, and today both *Ram* and *McCartney* are hailed as early indie-rock masterpieces. With them, Paul showed that pop music doesn't have to be slickly produced, and that albums don't need big musical statements to become enduring works of art. On a personal level, he showed himself that he had the strength to carry on against the odds. "I remember driving up to Liverpool at some point and deciding that *Ram* would be a good title for the album," he told *Mojo* in July 2001. "You can ram a door down." Paul was doing just that. Nothing was holding him back now. ■

'DEAR FRIEND'

PAUL AND JOHN FIGHT IT OUT IN THE PRESS.

• Paul McCartney and John Lennon's behind-the-scenes feud over The Beatles' breakup moved to the front pages of the British music press on Nov. 20, 1971, when *Melody Maker* ran a lengthy interview with Paul. In it, he blamed John for The Beatles' lingering legal battles, and criticized Apple for promoting *Let It Be* as "a new-phase Beatles album" when, he declared, "that was the last Beatles album, and everybody knew it." From John's politically oriented music to his and Yoko Ono's performances, Paul made clear he was unimpressed with John's musical direction.

John's reply came swiftly in a lengthy letter *Melody Maker* ran in its Dec. 4 edition. He spent much of it ridiculing Paul's simplistic solution to The Beatles' legal problems ("You know damn well we can't just sign a bit of paper") and challenging his claims of victimhood, asking, "If you're not the aggressor (as you claim), who the hell took us to court and s--- all over us in public? As I've said before, have you ever thought that you might possibly be wrong about something?"

Yet, for all his harsh words, John closed with a note that revealed his willingness to work it out with his old friend. "No hard feelings to you either," he wrote. "I know basically we want the same, and as I said on the phone and in this letter, whenever you want to meet, all you have to do is call."

Wings' final lineup in 1979 featured (from left) guitarist Laurence Juber, Linda and Paul McCartney, drummer Steve Holley and guitarist Denny Laine. OPPOSITE: Paul, Linda and Laine with drummer Geoff Britton (second from right) circa 1974.

After a pair of unsuccessful solo records, the rocker attempts to get his career off the ground again. Here's the story behind the improbable rise of Wings.

Wingspan

The New York City sessions for *Ram* gave Paul McCartney a new desire to form a group. *Ram* drummer Denny Seiwell was on board, but Hugh McCracken was not, so Paul phoned Denny Laine. A former guitarist for the Moody Blues, Denny was friendly with Paul from when his group and The Beatles were managed by Brian Epstein's NEMS Enterprises and shared buses on tours across the United Kingdom. "I'd known him in the past, and I just rang him and asked him, 'What are you doing?'" Paul recalled. "He said, 'Nothing,' so I said, 'Right. Come on then!'" With Linda McCartney—then pregnant with their daughter Stella—playing keyboards and singing backup, the quartet settled into rehearsal at the couple's High Park Farm in Scotland to see if they had any chemistry. As they played their way through rock 'n' roll standards and moved on to tackle Paul's new tunes, their power began to reveal itself.

In August 1971 Paul booked the group for a session at Abbey Road Studios, where they committed eight songs to tape, five of them first takes. Paul was thrilled with the sound and decided this was the album he wanted to make his new group's debut. Inspired by the birth of his daughter Stella, he dubbed the band Wings. "It was a time when most people would be thinking about a name for a child," Paul said, "and there we were talking about a pop group."

Although Paul hoped Wings would lift him to new musical heights, the going was never quite steady. *Wild Life,* the band's debut, was full of tepid rockers, pedestrian acoustic numbers and gentle piano ballads, and suffered from the unfocused and unfinished production and songwriting that many felt had marred *McCartney* and *Ram*. The band added lead guitarist Henry McCullough and renamed themselves Paul McCartney and Wings for 1973's *Red Rose Speedway,* a more polished if no less successful effort that produced the lush hit single "My Love." Paul's unwillingness or, worse, inability to hit one out of the park infuriated both fans and music critics, and even his bandmates were embarrassed. Unhappy with Wings' musical direction and the participation of Linda, a novice musician, McCullough and Seiwell quit after the album's tour. Rather than replace them, Paul decided to cut their next album as a trio and

took on the additional duties of playing drums and guitar. The result was the breakthrough everyone had been waiting for: 1973's *Band on the Run.* Remarkably, the album was created under impossible conditions at EMI's out-of-date eight-track studio in Lagos, Nigeria, where Paul imagined they could sun on the beach when not in the studio. Unfortunately, Nigeria had just endured a civil war, and Lagos was dangerous and corruption was endemic. Paul and Linda were mugged at knifepoint and robbed of cassettes containing demos for the new album. After learning Paul was in Lagos, Nigerian musician Fela Kuti showed up at the studio to angrily confront him about the reason for his visit. The Afrobeat pioneer believed Paul had come to steal African music and claim it as his own, and was appeased only after Paul played him everything they had recorded. The studio was also in substandard condition, making the work difficult for former Beatles engineer Geoff Emerick, who had signed on to the project.

Somehow, it all came together in an album that remains a high point in Paul's career. Its sprawling title track captures the mix of rock and orchestration that made songs like "Hey Jude" and *Abbey Road*'s long side-two medley so successful, and the potent rocker "Jet" showed Paul could still write concise, hook-filled pop in the vein of The Beatles' late-stage work. Along with standouts like the acoustic "Bluebird," the boogie-rocker "Helen Wheels" and the bluesy "Let Me Roll It," *Band on the Run* reaffirmed Paul's relevance.

Sadly, Wings never rose to those heights again, even as new band members came and went. *Venus and Mars,* the follow-up to *Band on the Run*, sustained the momentum, but the group's success and popularity waned with every album, except for their celebrated 1976 live album, *Wings Over America.* By the release of 1979's *Back to the Egg,* the writing was on the wall. Weary of holding the group together, and eager to relaunch his solo career, Paul disbanded Wings. Speaking to broadcaster John Wilson in 2016, he admitted, "We were terrible. We weren't a good group. People said, 'Well, Linda can't play keyboards,' and it was true. [But] we had some funny experiences. Looking back on it, I'm really glad we did it." ■

TWO HIGH
The 1973 breakthrough *Band on the Run* (top) and 1976's live *Wings Over America* (bottom) were Wings' most successful albums in a 10-year career.

1. Paul, Linda and Laine pose with gold records for *Band on the Run* on May 2, 1974. It was Paul's last album to be issued on the Apple Records label. **2.** Wings circa 1973 featured (from left) guitarist Henry McCullough, Laine, Paul, Linda and drummer Denny Seiwell. The lineup lasted just one album, *Red Rose Speedway*, which featured the hit "My Love." **3.** Paul and Wings pose in 1979. The group's final tour was scuttled after Paul was arrested in Japan for marijuana possession. **4.** Paul and Britton clown around during the making of *Venus and Mars* on Nov. 15, 1974. With Paul no longer on Apple Records, *Venus and Mars* was released worldwide by Capitol, the U.S. label that had originally resisted releasing The Beatles' albums.

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FIGHTING IRISH

PAUL GETS POLITICAL WITH HIS SONG "GIVE IRELAND BACK TO THE IRISH."

• As John Lennon became more overtly political in music and life during his post-Beatles years, one of his most prominent critics was Paul McCartney.

So it surprised many when Paul himself took a stance on the subject of Irish sovereignty, an especially hot subject in the British Isles for much of the 20th century, particularly the 1970s, when the matter led to an intense period of violence and bloodshed. His protest took the form of the song "Give Ireland Back to the Irish," which became Wings' debut single when it was released in February 1972.

Paul and Linda wrote the song in response to the killing of 13 civil rights protesters in Northern Ireland by British troops on Jan. 30 of that year. Known as Bloody Sunday, the massacre inflamed Catholic and Irish nationalist hostility to British forces. The matter of Irish sovereignty was close to Paul, who had Irish ancestors on both sides of his family. "Give Ireland Back to the Irish" was recorded two days after the incident and rush released to media and stores.

The response was brutal. Many saw the song as endorsing the Irish Republican Army, which claimed responsibility for killing British soldiers in Northern Ireland. The BBC banned the record for its content, but Paul refused to back down. Wings performed the song in concert, and Paul included it on the CD reissue of *Wild Life*. But in 2001, he agreed to omit it from the *Wingspan* Wings retrospective after London was terrorized by IRA car bombings.

Paul's Best

Listen to What the Man Sang

THESE ARE HIS BIGGEST 1970S HITS.

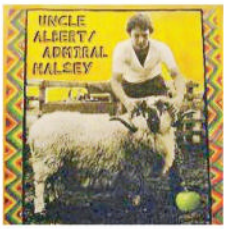
"People have said, 'Aw, he sings love songs, he writes love songs, he's so soppy at times.' I thought, Well, I know what they mean, but people have been doing love songs forever."

—PAUL McCARTNEY, *BILLBOARD*

"ANOTHER DAY"

SINGLE (1970)

▸Described by drummer Denny Seiwell as "'Eleanor Rigby' in New York City," "Another Day" tells the story of a lovelorn woman who serves others and has no one to care for her. The song first came to life during the *Let It Be* sessions, before the song's middle section was written. The songwriting was credited to "Mr. and Mrs. McCartney," reflecting Linda's increasing role in Paul's music.



"UNCLE ALBERT/ ADMIRAL HALSEY"

***RAM* (1971)**

▸The first half of the ambitious two-part medley was inspired by Albert Kendall, a co-worker of Paul's father, Jim, who married Jim's sister Milly, making him Paul's uncle. The song, Paul said, "was loosely about addressing that older generation, half thinking, 'What would they think of the way my generation does things?' That's why I wrote the line, 'We're so sorry, Uncle Albert.'" As its title suggests, the song has two parts—"Admiral Halsey" begins with the flugelhorn solo—and consists of numerous unfinished song fragments that Paul strung together. An uncredited George Martin wrote the song's score.

"MY LOVE"

***RED ROSE SPEEDWAY* (1973)**

▸Dating from 1969 or 1970, this No. 1 hit was written to Linda. Wings recorded it at Abbey Road Studios accompanied by a 50-piece orchestra performing live with the band. Guitarist Henry McCullough, making his debut appearance in Wings, plays an improvised solo that is a highlight of the song.

"LIVE AND LET DIE"

***LIVE AND LET DIE* SOUNDTRACK (1973)**

▸Movie producers Harry Saltzman and Albert R. Broccoli invited Paul to write the title theme to 1973's *Live and Let Die,* the eighth film in the James Bond franchise. Paul agreed on the condition that Wings could perform it for the soundtrack. The song was recorded during the making of *Red Rose Speedway* and produced and scored by Martin, who had also produced the famous title song for the 1964 Bond film, *Goldfinger.*

"JET"

***BAND ON THE RUN* (1973)**

▸Paul claimed on various occasions that this song was inspired by his Labrador, Jet, who liked to escape the family's country estate and run wild. He subsequently explained that Jet was the name of a pony he owned, and said the song is actually about meeting Linda's father for the first time. Whatever the real story is, "Jet" was the only *Band on the Run* track recorded at Abbey Road Studios.

"BAND ON THE RUN"

***BAND ON THE RUN* (1973)**

▸"Band on the Run" was inspired by the frequent musician drug busts taking place in London and Los Angeles in the late 1960s and early 1970s. "Our argument on ['Band on the Run'] was, 'We're not criminals, we don't want to be,'" Paul said in Garry McGee's *Band on the Run: A History of Paul McCartney and Wings.* "So I just made up a story about people breaking out of prison."

"LISTEN TO WHAT THE MAN SAID"

***VENUS AND MARS* (1975)**

▸Though Paul had high hopes for this track, it failed to come together until jazz saxophonist Tom Scott laid down his part. Scott was satisfied with his first take, but "no one could believe [he did it so quickly], so he went out and tried a few more, but they weren't as good," Paul said. As expected, "Listen to What the Man Said" topped the charts.

"SILLY LOVE SONGS"

***WINGS AT THE SPEED OF SOUND* (1976)**

▸Written by Paul in response to criticisms of his sentimental tunes, "Silly Love Songs" neatly sums up all the qualities most people dislike in some of Paul's 1970s output and delivers it with a dash of disco. He told *Billboard* he enjoys meeting people who once disliked his sappier songs: "They'll say to me, 'I thought you were really soppy for years, but I get it now!'"

"LET 'EM IN"

***WINGS AT THE SPEED OF SOUND* (1976)**

▸A top three hit in the U.S., the U.K. and Canada, "Let 'Em In" name-checks several people from McCartney's life via nicknames, including Linda (Sister Suzy) and John Lennon (Martin Luther after his occasional Beatles nickname John Martin Luther Lennon).

"MULL OF KINTYRE"

SINGLE (1977)

▸Written by Paul and Wings guitarist Denny Laine, this folk ballad is a tribute to Scotland's Kintyre peninsula, where Paul's High Park Farm is located. Released on Nov. 11, 1977, it quickly became that season's No. 1 holiday song and was the first single to sell more than 2 million copies in the U.K. It remains Wings' biggest hit in Britain.

"WITH A LITTLE LUCK"

***LONDON TOWN* (1978)**

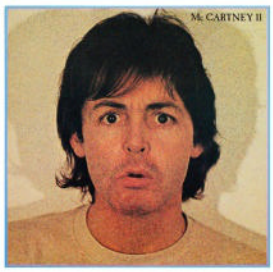
▸Issued as the follow-up to "Mull of Kintyre," "With a Little Luck" topped U.S. charts and struck the perfect balance between Paul's sweetly sentimental style and an infectiously melodic pop song. With lead guitarist Jimmy McCulloch and drummer Joe English absent for the recording session, the group reverted to the three-piece lineup of Paul, Linda and Laine that had recorded "Band on the Run."■

With Wings disbanded, Paul McCartney picked up his solo career again, kicking it off with an album made in the same vein as his 1970 solo debut. Like its predecessor, *McCartney II* was at times imbued with a homegrown feel. Paul cut some tracks at home, recording in the kitchen or hallway to achieve the desired lo-fi effect. He also relied heavily on synthesizers, giving the songs a sound that was in keeping with the then-current new wave movement. The album's lead single, "Coming Up," a lively dance track with sped-up vocals, typified his style of composition at the time. "I originally cut it on my farm in Scotland," he told *Rolling Stone* in 1980.

With a Little Luck

Post-Wings, the musician begins the most successful phase of his solo career.

The singer performs a Fourth of July concert in Washington, D.C., in 1990 during the Paul McCartney World Tour. It was his first major outing in 10 years and marked his first appearances in North America in 13 years.



BIG MACCA ATTACK ***McCartney II*** **(top) was widely panned, but Paul's solo career hit its stride with** ***Tug of War, Pipes of Peace, Give My Regards to Broad Street*** **and** ***Press to Play*****. Throughout this time, Paul concentrated his efforts on songwriting and recording, giving only a few concerts and not touring.**

"I went into the studio each day and just started with a drum track. Then I built it up bit by bit without any idea of how the song was going to turn out." While "Coming Up" was a hit when released as a single—the B-side featuring Wings' live performance of the song fared even better—*McCartney II* was widely panned. It was an inauspicious start to the third act of his post-Beatles career.

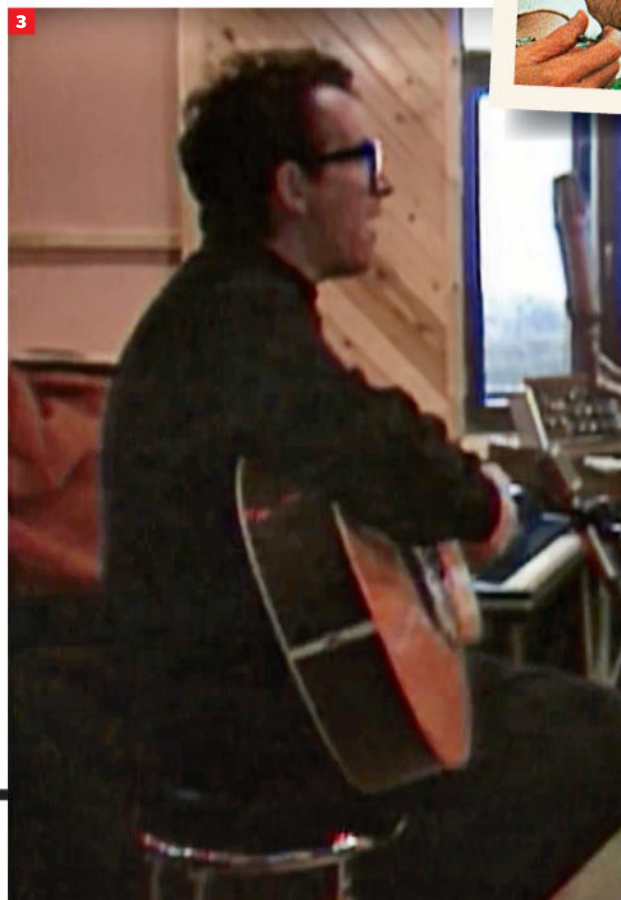
He would have more success with 1982's *Tug of War*, a more typical studio release that reunited him with Beatles producer George Martin. Recording began in early December 1980, and the sessions were productive. Then, on Dec. 9, McCartney woke to the news that John Lennon had been shot and killed in New York City the night before. He and Martin called an end to the sessions. Two months passed before they resumed with the assistance of Ringo Starr, Stevie Wonder, bassist Stanley Clarke and Carl Perkins, the rockabilly guitar legend and a longtime favorite of The Beatles. The *Tug of War* sessions were so fruitful that several tracks were set aside for a future album. *Tug of War* was released to much critical acclaim, with *Rolling Stone* calling it "the masterpiece everyone has always known Paul McCartney could make." Among its standout songs were the title track, "Take It Away," the John Lennon tribute "Here and Now" and "Ebony and Ivory," a duet with Wonder that became the album's breakout hit.

Paul repeated the formula with nearly equal success on 1983's *Pipes of Peace*, where he recruited Stevie Wonder's former Motown Records stablemate Michael Jackson for the hit single "Say Say Say." A second duet between the two, "The Girl Is Mine," was featured that year on Jackson's record-breaking *Thriller*, still the best-selling album of all time.

The winning streak continued with *Give My Regards to Broad Street*, the soundtrack to the 1984 British drama of the same name that follows a fictional day in McCartney's life. Although the film bombed, the soundtrack scored with fans by combining the lovely new mid-tempo ballad "No More Lonely Nights" with reinterpretations of Beatles' and Wings' classics, including "Good Day Sunshine," "Yesterday," "Here, There and Everywhere," "Silly Love Songs," "For No One," "Eleanor Rigby" and "The Long and Winding Road." The album topped the charts in the U.K., while "No More Lonely Nights," which featured Pink Floyd guitarist David Gilmour, gave Paul a No. 2 hit in the U.S.

The film's failure, however, concerned Paul. Afraid of risking his career's growing momentum, he decided to take his music in a new direction on 1986's *Press to Play*. He hired producer Hugh Padgham, who had gained acclaim helming hits for Genesis' Phil Collins and Peter Gabriel, to help him record a new batch of songs, many composed with guitarist Eric Stewart of the group 10cc, famous for co-writing that band's 1975 hit, "I'm Not in Love." Above all, Paul was cautious not to fall into his previous patterns of writing sentimental songs.

"When we started working on the record, Hugh came in one day and said he'd had a dream," Paul told *The New York Times* in 1986. "He dreamed he woke up one morning and had made this really bad, syrupy album with me, an album he hated, and that it had blown his whole career. We took that as a little warning." *Press to Play*



1. Ringo Starr and Paul together in a scene from *Give My Regards to Broad Street*. The fictionalized account of a day in Paul's life featured the two former Beatles as themselves. The film marked Paul's attempt to return to acting again after his success with The Beatles' films. **2.** Paul and actress/singer Tracey Ullman in a scene from *Give My Regards to Broad Street*. Paul made a cameo in the video for her 1983 hit song "They Don't Know." **3.** Paul and Elvis Costello at work in the studio during the making of *Flowers in the Dirt*. Their musical co-writes were also featured on Paul's 1993 *Off the Ground* album and Costello's solo albums *Spike* and *Mighty Like a Rose*.

JOHN'S DEATH

PAUL'S REACTION TO THE MURDER IS MISUNDERSTOOD.

• For all the supposed animosity between Paul McCartney and John Lennon, they remained in touch throughout the 1970s and occasionally spent time together, both at John's home in New York City and in 1974, when they jammed in a Los Angeles studio. So they were far from estranged when John was murdered outside his apartment in New York on Dec. 8, 1980.

Paul's initial public reaction to John's death, caught on camera as he left a London studio on the night of Dec. 9, was a terse, "Yeah, drag isn't it?" Though he was lambasted as cold and callous, Paul later said, "I'm not very good at public grief."

In fact, he'd been traumatized by the news. In 2014, Paul recalled on *The Jonathan Ross Show* how he had learned of his friend's death. "I was at home, and I got a phone call," Paul said. "It was early in the morning, I was in the country. It was just so horrific that you couldn't take it in."

When asked by CBS in December 2020 how he was processing John's murder 40 years later, Paul said, "I'm not sure I am. It's very difficult for me, and I occasionally will have thoughts and sort of say, 'I don't know, why don't I just break down crying every day?' Because it's that bad. There will be times that I just have memories and just think, 'Oh my God, it was just so senseless.'"

VARIETY SHOW
Paul's output became more diverse as the 1990s got underway. It included (top) *Choba B CCCP*, his rock 'n' roll valentine to the Soviet Union; his return to form with *Flowers in the Dirt*; his classical debut, *Liverpool Oratorio*; and *Paul Is Live*, the 1993 document of his world tour in support of the album *Off the Ground*.

was far from syrupy, and nowhere near hated, but it wasn't as successful as its predecessors. The slick synthesizer-heavy up-tempo track "Press" was its only hit.

Following its release, Paul took time off to consider his next move. After jamming a selection of his favorite 1950s songs with various British musicians, he decided to release them together as an album. As a gesture of goodwill to the Soviet Union, then undertaking a series of welcome press reforms known collectively as *glasnost*, Paul issued the record exclusively in the Soviet Union, naming it, appropriately, *Choba B CCCP—Back in the U.S.S.R.*—after his 1968 Beatles song. The album was released worldwide in 1991.

If Paul was worried after the muted response to *Press to Play,* he didn't need to be. He found success again with 1989's *Flowers in the Dirt*, for which he composed four new tunes with fellow Liverpudlian Elvis Costello, who helped Paul achieve the tougher rock sound he sought. Given Costello's vocal similarities to John Lennon, anticipation for the album was high, and it did not disappoint. Critics and fans took to the record, hailing it as a long-awaited return to form. The McCartney-Costello composition "My Brave Face" recalled the sound and spirit of late-period Beatles music and was a hit on both sides of the Atlantic.

In 1989, Paul launched the 103-gig Paul McCartney World Tour, his first under his own name. As a document of that jaunt, the *Tripping the Live Fantastic* album was a career-spanning retrospective of his

"My so-called career is a haphazard thing."

—PAUL McCARTNEY

Paul and George Martin in 1984 during the making of *Give My Regards to Broad Street*. BOTTOM: Paul and Stevie Wonder recording the *Tug of War* album, which featured their duet "Ebony and Ivory."

early Beatles hits as well as his work with Wings and as a solo artist. Offered as a triple LP, double cassette and double CD, it was a worthy celebration of his career.

To everyone's surprise, Paul's next solo record was a classical work. *Paul McCartney's Liverpool Oratorio* featured eight movements that told t he story of a young Liverpudlian and the cycle of life as he grows, marries and has a child. Though classical critics found the work simplistic and overly long, commercial response was surprisingly strong, and the album remained at the top of classical charts worldwide.

Paul returned to familiar rock 'n' roll territory with 1993's *Off the Ground.* The album featured two more songs written with Costello during the making of *Flowers in the Dirt* and was recorded live in the studio. "Hope of Deliverance" became a hit in the U.K. and elsewhere, but *Off the Ground* had no U.S. hits. The album's tour was captured on the 1993 album *Paul Is Live,* a title that plays off the 1969 rumor that Paul had died and been replaced in The Beatles by a look-alike (see page 51).

With 14 years of solo work behind him, Paul could be proud that he'd turned his career around after the setbacks of the 1970s. But for the mid-1990s, he turned his attention to the band with whom it had all begun: The Beatles. ■

DYNAMIC DUOS

HE TEAMS UP WITH STEVIE WONDER AND MICHAEL JACKSON FOR A TRIO OF MONSTER HITS.

• Paul McCartney's early 1980s duets with Stevie Wonder and Michael Jackson produced three hits. But behind the sales figures lurk troubling stories.

Aligning the idea of racial harmony with the black and white keys of a piano must have seemed a clever idea to Paul. But while "Ebony and Ivory," his duet with Wonder, became the fourth-biggest U.S. hit of 1982, critics savaged it as simplistic and evidence of Paul's shallowness. BBC 6 Music listeners voted it the worst duet in history in 2007, but perhaps the harshest condemnation came from South Africa, where the song was banned during the apartheid era.

Paul's 1982 Michael Jackson duets, "Say Say Say" and "The Girl Is Mine," were likewise hits, but the two had a falling out after Jackson paid nearly $50 million for the rights to a 4,000-song catalog containing 250 Lennon/McCartney songs. Paul had himself hoped to buy it but was outbid by his former songwriting partner. Their friendship never recovered.

The Fabs

The surviving Beatles reunite to issue two new singles featuring John

The scope of The Beatles' *Anthology* is captured in these still frames from the 1995 documentary. In addition to vintage news interviews and concert footage, the series included Paul McCartney, George Harrison and Ringo Starr sharing illuminating stories about the group's history, songs, recordings and breakup. The film was accompanied by three double-CD releases featuring unreleased Beatles recordings and two new songs created by all four Beatles from unfinished John Lennon demos.

Return

Lennon and release their groundbreaking Anthology *documentary.*

As The Beatles were breaking up in 1970, Apple Corps manager Neil Aspinall began planning a film to document their history. In addition to being a longtime friend of the band, he had been the group's road manager starting in 1961 and helped run Apple after its launch in 1968.

"I collected all the footage I could find from around the world, and we put a documentary, or a film, together, without The Beatles being interviewed or anything like that," he said. Titled *The Long and Winding Road,* after Paul's *Let It Be* track, the film ran about 1 hour and 45 minutes. Aspinall sent it around to each of The Beatles for their input and approval.

"And then I put it on the shelf for 20 years," he recalled for The Beatles' *Anthology* series. Concerned that the notoriously profiteering Beatles manager Allen Klein would seize control of the project, Aspinall took apart the footage and created his own production company, Standby Films, to retain control of the film should The Beatles decide to resume it in the future.

As it happens, John Lennon may have been interested in reviving it shortly before his death. In his book *The Beatles Diary: After the Breakup,* Keith Badman reports that, on Nov. 28, 1980, 10 days before his death, John submitted a deposition against the producers of the theatrical stage show *Beatlemania,* stating that he had a personal interest in a Beatles documentary called *The Long and Winding Road.* In his statement, John wrote, "I and the three other former Beatles have plans to stage a reunion concert" that would be featured as the finale to the documentary. It's possible John had no interest at all in the film or a reunion and was using the project merely to put a halt to a Beatles-related venture that he objected to. Interestingly, Paul McCartney himself had a clause written into his $10.8 million 1979 contract with Columbia Records that permitted him to record with the other three as The Beatles, an indication that, at the very least, he was also open to a possible reunion.

Whatever the case, by 1990 Aspinall's film was revived with the participation of the surviving Beatles and Yoko One. Aspinall assembled a production team of roughly 10 people who began the arduous task of compiling some 10,000 different snippets of film and music, all of which had to be cleared for copyright use. In addition to new interviews with Paul, George Harrison and Ringo Starr, the film included Aspinall and Derek Taylor, The Beatles' longtime press officer and a consultant on the series, speaking about their history.

Aspinall was keen to avoid using a narrator for the film. "I realized that the one thing that we had that nobody else had...was the surviving Beatles, the three of them, and all John's interviews, with Yoko's consent," he said. From the earliest days of the project in 1970, Aspinall had decided that the film would not use a

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1. Paul with Sean Lennon and Yoko Ono and at John Lennon's Rock & Roll Hall of Fame induction in 1994. Paul inducted his friend and former bandmate to honor John's solo career. **2.** The Beatles in 1964 with Neil Aspinall, their onetime road manager who assumed control of Apple in the 1970s and first came up with the idea of a career-spanning Beatles documentary. **3.** Paul onstage with Ringo in the 1990s. The *Anthology* project helped Paul, Ringo and George reconnect musically and personally after many years apart. **4.** George Martin and Aspinall come together for the launch of The Beatles' *Anthology 1* album in London in November 1995. The record was one of three compilations of Beatles music issued in conjunction with the *Anthology* documentary.

4

HARD DAY'S KNIGHT

PAUL RECEIVES HONORS FROM HER MAJESTY.

• It was like a scene from the golden days of Beatlemania. As a crush of onlookers cheered, screamed and swooned, a chauffeur-driven limousine ferried Paul McCartney through the gates of Buckingham Palace. But the date was March 11, 1997, and the occasion was solemn: The 54-year-old former member of the most successful rock 'n' roll band in history was about to be knighted by Queen Elizabeth II for his services to music.

The honor was richly deserved. Paul was not only one of the most influential musicians of all time, but also a songwriter with 32 songs—including solo and co-writes—to have reached No. 1 on the *Billboard* Hot 100.

On May 4, 2017, he was back at Buckingham Palace again, this time to receive the Order of the Companions of Honour on behalf of his musical achievements. Founded in 1917, the order consists of the queen and a maximum of 65 other members. Nearly 40 years earlier, Paul had sung of the monarch, "Her Majesty's a pretty nice girl, but she hasn't got a lot to say." Apparently, she said enough to place him in highly esteemed company. "I see this as a huge honor for me and my family," Paul said, "and I think of how proud my Liverpool mum and dad would have been to see this."

narrator but would instead be told in The Beatles' own words. "It was better for them to tell their own story," he said. "For them to tell their own story, they had to be interviewed."

For that job, Aspinall hired Jools Holland, keyboardist and host of the long-running BBC music program *Later...With Jools Holland.* Aspinall reasoned that, while a professional journalist might put The Beatles on guard, another musician would likely put them at ease. "Some of it's quite hard to talk about, the later parts and unhappy moments," Jools said of the *Anthology* project. "And I think because I'm a pianist and a musician more than a sort of a hard-nosed interviewer, they found it easier to relax."

For John's contributions, the team relied on hours of audio and film interviews. There was no shortage of good material to choose from. "The researchers did such a thorough job that, sometimes, you'd need a quote from John, and you'd have the option of six or seven quotes," recalled Bob Smeaton, the series' co-director and writer. "John in all of his interviews talked so well. If you ask him a question, he gives you the answer."

The Beatles were given final approval on all aspects of the film, but co-director Geoff Wonfor said they weren't heavy-handed. "They left us alone basically for certainly three years. And then there weren't major things to change."

Of course, without John there could be no reunion concert, as had been originally planned for the film so many years before. Paul hit on a solution by asking Yoko if John had any unreleased music to which they could add their parts. To his astonishment, she presented him with three of John's unfinished demo tracks: "Real Love," "Free as a Bird" and "Now and Then." Made at home on cassette tape, the recordings were far from optimum quality, but producer Jeff Lynne managed to get the best fidelity possible from them. "And then we had to fill in the song," Ringo said.

They started with "Free as a Bird" in February 1994. The Beatles took liberties with the tune, changing chords, rearranging them and adding new sections for the others to sing. "When it started taking shape and John was sort of 'in there,' I think everybody from that moment said, 'Wow, this really works!'" Lynne recalled.

"I listened to it and I thought, 'It sounds just like them,'" Ringo said. "I'd taken myself away from it for so long that it was like listening to it like an outsider."

1. Ringo, Paul, George and Martin pose in the studio during the recording of "Free as a Bird," on Nov. 11, 1995. The song came out 25 years after the group split and 15 years after John's death. **2.** Paul performing with the Hofner violin bass he made famous with The Beatles. **3.** Paul poses in the Cavern, a re-creation of the Liverpool club where The Beatles performed.

One year later, in February 1995, the three regrouped to work on "Real Love." "The thing for me that was not quite as much fun in the recording of 'Real Love' was it was finished," Paul recalled. "It had all the words and the music, so I didn't really get to input, like [we] had been able to on 'Free as a Bird,' so it was more like a Beatles session. ['Real Love'] was more like we were sidemen to John." When it came time to "Now and Then," The Beatles gave up. Not only did it suffer from technical problems but "George didn't like it," Paul told *Q* magazine in 1997. "The Beatles being a democracy, we didn't do it."

Ultimately, the new songs made a fitting addition to the *Anthology* series and gave both the fans and the surviving members new moments to cherish. "It brought back a lot of good memories," Ringo said of the sessions. "It also gave me a chance to hang out with Paul and George again. We hadn't done that in a while."

"We work well together," Paul remarked. "And that's a very special thing. When you find someone you can talk to, it's a special thing. When you find someone you can play music with, it's really something." ■

ALONE AGAIN

HE CLOSES OUT THE CENTURY WITH A LOOK BACK.

• Paul McCartney capped his 1990s output with a pair of albums that saw him return to the simpler, more spare style of songwriting characteristic of his early solo albums. In 1997, he released *Flaming Pie*, an album of stripped-down acoustic ballads and gentle electric rockers. For the record, he teamed up with a number of friends, including *Anthology*-era Beatles producer Jeff Lynne, guitarist Steve Miller and Ringo Starr, who played drums and sang backing vocals on "Beautiful Night." The album's title refers to John Lennon's 1961 anecdote about The Beatles' origins: "It came in a vision," he wrote. "A man appeared on a flaming pie and said unto them, 'From this day on you are Beatles with an A.'"

In 1998, Paul released *Standing Stone*, his second major classical work, before lurching back to rock 'n' roll with 1999's *Run Devil Run*, an album featuring covers of obscure and familiar 1950s rockers as well as three originals. The album was recorded in just one week with Pink Floyd guitarist Dave Gilmour and Deep Purple drummer Ian Paice. Linda had encouraged Paul to make the album for years. After her death in April 1998, he decided it was time. "In a way I am glad with this rock and roll album that I have got back to my roots," he said. "It will reassure anyone who thinks, 'He's gone all classical now,' that that is not the case. It's just another of the things I do. I still love my kind of rock and roll music."

ROCK OF AGES
After his 1980s pop fare, Paul returned to more rock-inspired territory with fan favorites *Flaming Pie* and *Run Devil Run*.

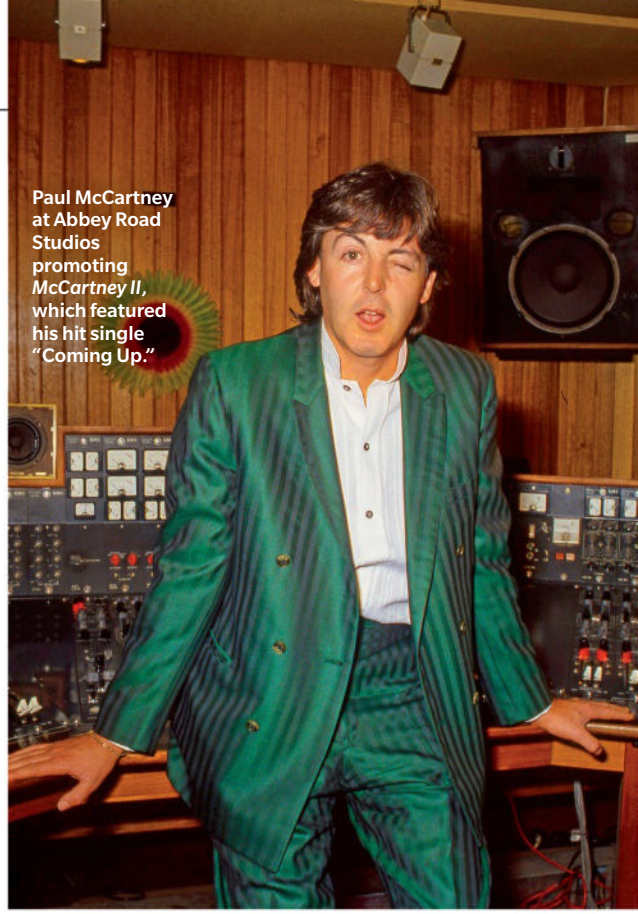
Paul's Best

Two Decades of Solo Hits

THESE ARE THE SONGS THAT EARNED RAVES IN THE '80S AND '90S.

"Nothing pleases me more than to go into a room and come out with a piece of music."

—PAUL McCARTNEY



Paul McCartney at Abbey Road Studios promoting *McCartney II*, which featured his hit single "Coming Up."

"WONDERFUL CHRISTMASTIME"

SINGLE (1979)

Reportedly written in 10 minutes during the making of *McCartney II*, "Wonderful Christmastime" is now a Christmas holiday standard in the United Kingdom and United States. Although Linda McCartney and other members of Wings appear in the song's music video, Paul performs all the voices and instruments, including keyboards, synthesizers, guitars, bass and drums. "Wonderful Christmastime" was the first song credited to him alone since the formation of Wings in 1971, and it's estimated that the tune has earned an average of $400,000 in royalties each year since its release, making it one of the most profitable recordings in his catalog. Like many of Paul's lightweight hits, the tune has its critics. Beatles author Robert Rodriguez wrote of the song, "Love it or hate it, few songs within the McCartney oeuvre have provoked such strong reactions." Interestingly, The Beatles recorded their own original Christmas song,

"Christmas Time Is Here Again," for their fan club members in 1967, and all four had holiday tunes in their solo years. In addition to Paul's, John Lennon and Yoko Ono made "Happy Xmas (War Is Over)" in 1971, George Harrison recorded "Ding Dong, Ding Dong" in 1974, and Ringo Starr released the Christmas album *I Wanna Be Santa Claus* in 1999.

"COMING UP"

***McCARTNEY II* (1980)**

As the first song on Paul's first solo album in nearly 10 years, "Coming Up" signals a major change in his sound and musical style. In writing it, he took inspiration from the new wave group Talking Heads for the insistent guitar riff that drives the song along. Like everything else on *McCartney II,* "Coming Up" was recorded in Paul's home studio and features him playing all the instruments, with backup singing from Linda. The unusual vocal sound was achieved using the variable-speed control on the tape recorder. Running the machine at a slower speed during recording made Paul and Linda's voices sound like the Munchkins in *The Wizard of Oz* when the tape was played back at normal speed. "Coming Up" was released as a single with a Wings live performance of the song on the flip side. Many American DJs opted to play the band version, which was recorded at the Apollo in Glasgow, Scotland, during their British tour on Dec. 17, 1979. John was a big fan of the song and preferred Paul's solo version to Wings'. "I thought that 'Coming Up' was great, and I like the freak version that he made in his barn better than that live Glasgow one," he told *Los Angeles Times* music critic Robert Hilburn in 1980. "I thought that the record company had a nerve changing it round on him, and I know what they mean—they want to hear the real guy singing. But I like the freaky one."

"EBONY AND IVORY"

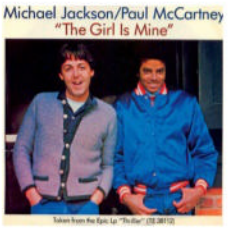
***TUG OF WAR* (1982)**

In 1970, Stevie Wonder cut a hit version of Paul and John's "We Can Work It Out," a Beatles-era tune about finding compromise and striking a conciliatory tone in a time of increased racial tension in America. Some 11 years later, in early 1981, Wonder and Paul joined together to record this soft-rock ballad that invokes the black and white keys of the piano as a metaphor for racial harmony and integration. Paul wrote the song at his home in Scotland, taking inspiration from the phrase "Black notes, white notes, and you need to play the two to make harmony, folks." Though attributed to British comedian Spike Milligan, the expression had been popularized in the 1920s by African missionary James Aggrey and inspired the name of *The Keys*, the quarterly journal of the League of Coloured Peoples. Though it was a No. 1 hit, "Ebony and Ivory" was criticized for its simplistic view of race relations. "They didn't like 'Ebony and Ivory,' the critics," Paul told writer Paul du Noyer in *Conversations With McCartney*. "I can see what they're talking about.... But for Christ's sake, it was No. 1, you know? It did something. You find yourself justifying your successes. It's a funny state of affairs."

"TAKE IT AWAY"

***TUG OF WAR* (1982)**

Featuring Ringo on drums and produced by George Martin, "Take It Away" was celebrated as a partial Beatles reunion upon its release. The song is one of several Paul composed for Ringo's 1981 album, *Stop and Smell the Roses,* but he decided it was more appropriate for him. "I thought it would suit me better the way it went into the chorus and stuff," Paul told journalist Andy Mackay in 1982. "I didn't think it was very Ringo." Former 10cc guitarist Eric Stewart became one of Paul's collaborators on *Tug of War,* and his presence inspired Paul to record this song's heavily layered vocals, which are reminiscent of the massed voices heard in 10cc's 1975 hit "I'm Not in Love."



"THE GIRL IS MINE"

***THRILLER* (1982)**

Paul and Michael Jackson had already collaborated on "Say Say Say" and "The Man," both from Paul's 1983 album, *Pipes of Peace,* when they wrote and recorded "The Girl Is Mine" for Jackson's *Thriller* album. Producer Quincy Jones suggested Jackson write a song about two men fighting over a girl. Jackson awoke during the night with "The Girl Is Mine" largely written and sang it into a tape recorder,

"starting with the melody and the keyboard and the strings and everything," he explained. He and Paul finished it while watching Saturday morning cartoons and recorded it at Westlake Studios, Los Angeles, from April 14 to 16, 1982. The singer referred to the making of this track as "one of my favorite songs to record," adding, "working with Paul McCartney was pretty exciting, and we just literally had fun.... We actually recorded the track and the vocals pretty much live at the same time." The song was a major hit for the artists, peaking at No. 2 on the *Billboard* Hot 100 and hitting the top of the R&B Singles chart.

"SAY SAY SAY"

***PIPES OF PEACE* (1983)**

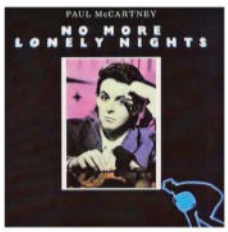
▸ The first song co-written by Paul and Jackson, "Say Say Say" was released the year after their subsequent collaboration, "The Girl Is Mine," became a hit. Paul recalled in 1983 how Jackson had called and suggested they work together. "Michael rang me up and said, 'What are we going to do?'" Paul told Beatles biographer Mark Lewisohn. "He said, 'Let's make hits!' 'Say Say Say' was the first thing that we came up with.... I sat around with a guitar plonking chords and came up with the original idea of the song, and Michael added and filled in a lot of words, and he had some ideas for arrangements and stuff." "Say Say Say" topped the *Billboard* Hot 100 chart and was a No. 2 R&B Singles hit.

Paul recording *Give My Regards to Broad Street* with Jody Linscott, Linda McCartney and George Martin. The film's title track, "No More Lonely Nights," was a Top 10 hit.

"PIPES OF PEACE"

***PIPES OF PEACE* (1983)**

▸ English jazz and blues singer George Melly set this 1983 hit in motion with a letter to Paul. "George Melly wrote to me and said, 'There's this children's organization and they want a peaceful song for children, a hopeful song for the future. Would you be interested in doing it?'" Paul recalled to Mark Lewisohn. "So I set about trying to do it—then it became a song for me. If you can do an antiwar song that doesn't feel too cloying, then it's really good if you're an antiwar person, as I am. You feel you've done something worthwhile." "Pipes of Peace" was accompanied by a music video that depicted the World War I Christmas truce between British and German forces, when soldiers from both sides paused fighting to celebrate the holiday together on the battlefield. In the video, the soldiers are sharing photos of loved ones when a blast forces them to retreat to their respective trenches, where they find they still have each other's photos. "Pipes of Peace" was Paul's first and only U.K. No. 1 hit as a solo artist.

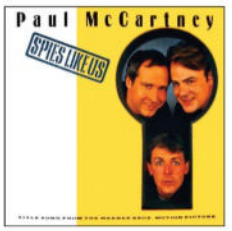


"NO MORE LONELY NIGHTS"

***GIVE MY REGARDS TO BROAD STREET* (1984)**

▸ Though it's the main song on the

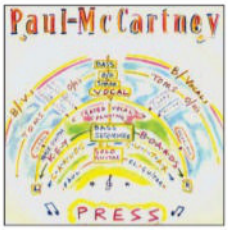
soundtrack album from Paul's film *Give My Regards to Broad Street,* "No More Lonely Nights" was composed after filming was complete. Paul struggled throughout the project to write a theme for it and was heartened when he finally succeeded. Ironically, he said, "The song was a hit and the film was a flop!" The recording features Pink Floyd's David Gilmour on guitar. The song was a No. 6 *Billboard* Hot 100 hit and became a No. 2 hit on the Adult Contemporary chart.



"SPIES LIKE US"

SINGLE (1985)

Composed for the 1985 Chevy Chase–Dan Aykroyd comedy of the same name, "Spies Like Us" was recorded at home, with Paul playing all instruments and vocals. "[Film director] John Landis rang me and said he wanted an up-tempo rock 'n' rolly thing," Paul recalled in a press release for the song. "I thought I might have done a [James Bond] type song—the 75-piece orchestra, more melodic, with maybe an Eastern touch, the known ingredients for a 'spy' type of song. [But] I think one of the fun things about what I'm doing now is varying those things a bit." Though it hardly appears in the film at all, "Spies Like Us" plays under the closing credits but was not included on the film's soundtrack. The song went to No. 7 on the *Billboard* singles chart in early 1986 and was Paul's last U.S. Top 10 hit until 2015's "FourFive Seconds," recorded with Rihanna and Kanye West.



"PRESS"

***PRESS TO PLAY* (1986)**

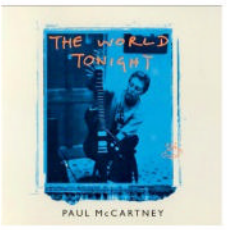
This featherweight synth-pop track is one of the most ebullient songs in Paul's catalog, a joyful ode to passion that dares you not to dance. For *Press to Play,* Paul turned to producer Hugh Padgham to update his sound, as Padgham had done for Genesis, Phil Collins and Peter Gabriel. The lyric "Oklahoma was never like this" caused confusion for fans, prompting Paul to say, "That can mean whatever you want it to mean," and explain that "the line just wouldn't change" once it had been written. Although it reached the Top 30 in the United States and United Kingdom, "Press" marked the first time since 1979's *Back to the Egg* that a lead single from his album failed to crack the Top 20.

> **"I don't ever try to make a serious social comment."**
>
> —PAUL McCARTNEY

"MY BRAVE FACE"

***FLOWERS IN THE DIRT* (1989)**

In 1988, Paul teamed up with fellow Liverpudlian Elvis Costello to co-write songs that each would include on their forthcoming albums. "My Brave Face" is among the best and most successful tunes to emerge from their partnership, a sturdy pop-rocker infused with Beatles-esque harmonies and Costello's strong melodicism and wordplay. The duo first recorded the track in 1988, and excerpts from the session appeared in McCartney's 1990 documentary, *Put It There,* about the making of *Flowers in the Dirt,* but it otherwise remains unreleased. "My Brave Face" peaked at No. 25 on the *Billboard* Hot 100 and was Paul's last Top 40 hit until "Only One," his 2014 collaboration with Kanye West.



"THE WORLD TONIGHT"

***FLAMING PIE* (1997)**

Working on The Beatles' *Anthology* documentary and book reminded Paul of the simpler rock music he'd composed in his early years and inspired him to revisit the style on 1997's *Flaming Pie.* "The World Tonight" was the only song from the album released as a single in the United States, and it ably demonstrated the album's more rock-oriented sound and style. "There's a bit more of my heavier guitar on this album," Paul told Keith Badman for his book *The Beatles: Off the Record 2.* "When Linda and I first met, she'd say, 'I didn't know you played heavy guitar like that, I love that.' But I've always done quite a bit of that for myself. So when it came to this album, Linda said, 'Really play guitar. Don't just get someone in to play it.'" "The World Tonight" reached No. 23 on the *Billboard* Modern Rock Tracks chart. ■

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Losing

Her untimely death at age 56 sends Paul into a whirlwind of despair.

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Spouses of the rich and famous are presumed to live their lives around their celebrated partners. Linda McCartney was not that wife. Yes, after she and Paul married, she left behind her professional photography career to become his musical collaborator, co-writer and bandmate, first on his solo records and then in Wings. But she also built a business empire with a trio of vegetarian cookbooks and the Linda McCartney Foods line of frozen vegetarian meals, which brought her enormous wealth.

Through their 29-year marriage, she and Paul were inseparable. Fact: Apart from the 10 days Paul was jailed in Tokyo following his 1980 bust for marijuana possession, they never spent a single night apart. "People ask, 'Why are you still together?'" Paul remarked to *Vanity Fair* for a 1992 profile of Linda. "And we honestly don't know. Why don't I want to go off to L.A. for a couple of weeks without her? I'm really not sure—but I don't."

Certainly, Linda would have been fine on her own. She always had an independent streak. In a family of academic overachievers, she was the lone failure who got poor grades and rated "boys and horses and rhythm and blues" high among her interests. After briefly attending Sarah Lawrence College, Yoko Ono's alma mater, she transferred to the University of Arizona and fell for a geology student named Bob See. They married and had a daughter, Heather, but soon Linda was looking for an escape. When Bob suggested they move to Africa, she told him to go without her. Taking Heather back to New York, she landed a job at *Town & Country* magazine that led her to a photography career. Before she knew it, she was receiving commissions from magazines to shoot the biggest stars of the rock era. "Once I had my photography, I felt I had everything going for me, except

Linda

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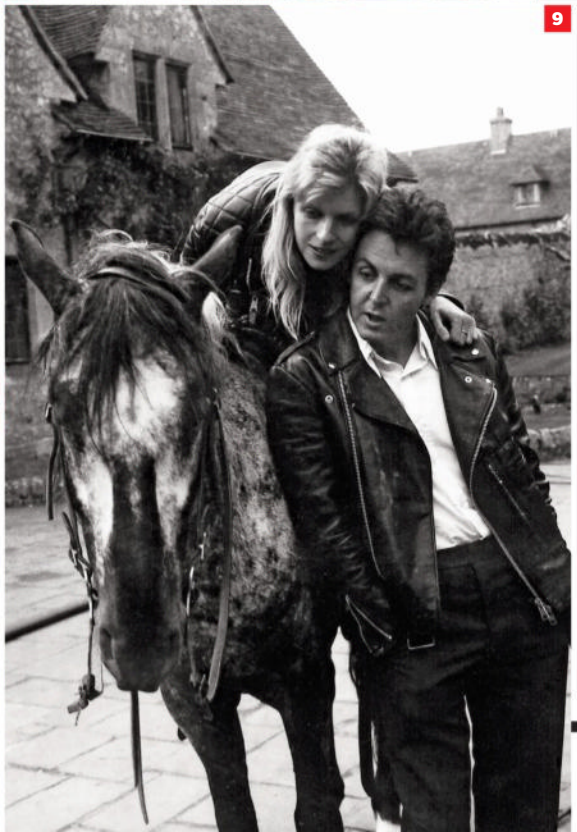
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1. Paul and Linda McCartney on the tarmac with Stella. When Mom and Dad went on tour, so did the kids. **2.** Fun in the sun in the mid-1970s. **3.** Paul and Linda clown around on a Thames riverboat while promoting Wings' *London Town* in 1978. **4.** Down on the farm in 1984. **5.** Riding a motorcycle in Nashville, Tennessee. The couple lived on a farm near Music City for six weeks in summer 1974 while rehearsing and recording with a new Wings lineup. **6.** Contemplating their post-Wings career in 1980. **7.** In Paris, on Nov. 26, 1982, for an exhibition of Linda's photos. **8.** At the presentation of Chloé's 1998 Spring/Summer ready-to-wear collection, designed by their daughter Stella. **9.** Linda rides her Appaloosa horse near Folkestone, England.

for love," she recalled. She did make friends with many of her subjects, including Jimi Hendrix, who visited her at her East 83rd Street apartment, as well as Jackson Browne and Jim Morrison. "I had a lot of fun things but no big love thing before I met Paul," she said.

That changed when she was introduced to Paul at the Bag O' Nails in London in May 1967. Paul had his pick of women, but none appealed to him like Linda. "I was impressed by her womanliness. A lot of the girls I had met were just...girls," he explained. "She was a real woman, bringing up a child and everything."

Once the Beatles were history, Paul was forever committed to having her as his musical partner. She sang with him on his *McCartney* debut and was co-credited on its follow-up, *Ram,* where she shared writing credits for half of its 10 songs, including the No. 1 hit "Uncle Albert/ Admiral Halsey." When Paul decided to form Wings, there was no question Linda would be part of it.

She continued to appear on his records after Wings' demise, but that was also when she began making a new career for herself as an animal rights advocate and vegetarian. She and Paul had gone vegetarian in 1971, and she promoted their lifestyle in the cookbooks *Linda McCartney's Home Cooking*, *Linda's Kitchen* and *Simple and Inspiring Recipes for Meatless Meals.* In 1991, she founded Linda McCartney Foods, launching a range of frozen vegetarian and vegan foods that became one of the most successful mass-market celebrity brands.

Through it all, she and Paul maintained a lifestyle at odds with their wealth, raising their four children in a two-bedroom cottage in Sussex, England. "You'd think it was stupid and illogical for a famous pop star and his wife to live like that," Paul told *Vanity Fair*. "But, honestly, it was the greatest. It made us very close."

Sadly, it came to an end too soon. Linda was diagnosed with breast cancer in 1995 and given 18 months to live. She died on April 17, 1998, at age 56, at the McCartney family's ranch east of Tucson, Arizona. As she lay dying, Paul held her hand. "You're up on your beautiful Appaloosa stallion," he told her. "It's a fine spring day. We're riding through the woods. The bluebells are all out, and the sky is a clear blue."

"I had barely got to the end of the sentence when she closed her eyes and gently slipped away," he told the press in the days afterward. He described his state as "total heartbreak."

Paul recalled that when his mother died of breast cancer, mourning was done in private. After Linda's death, he allowed himself to grieve openly. "I think I cried for about a year on and off," he said. Eventually, he began to heal and to carry on Linda's legacy. In addition to organizing concerts in her memory to benefit cancer research, he was involved in the Linda McCartney Retrospective, an exhibition of more than 200 photos she had taken over the course of her life and career. ■

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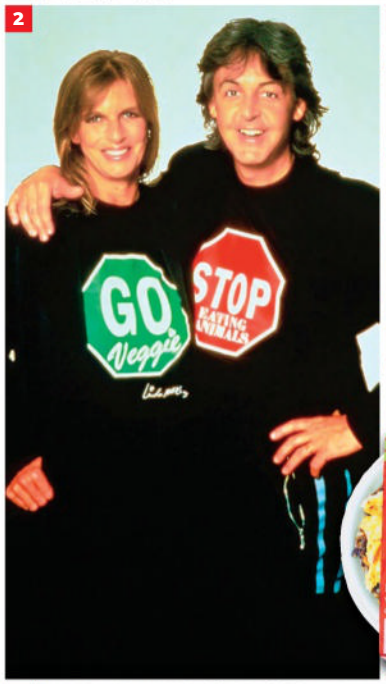

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1. Paul and Linda in the early 1970s. He was rarely photographed without her during his early '70s solo career and their years in Wings. **2.** Linda and Paul became vegetarians in the 1970s and were among the most outspoken celebrities on behalf of animal rights. **3.** Linda promoted her frozen vegetarian meals in 1991. **4.** This lentil and vegetable cottage pie was one of the frozen meals offered by Linda McCartney Foods. **5.** Stella, Mary and Heather hit the road with Mom and Dad in the 1970s. **6.** Paul and Linda were often seen biking to Abbey Road Studios in 1972 while recording *Red Rose Speedway* with Wings. **7.** Linda and Paul with their 10-day-old son, James, in 1977. A multi-instrumentalist, James has performed on his father's albums.

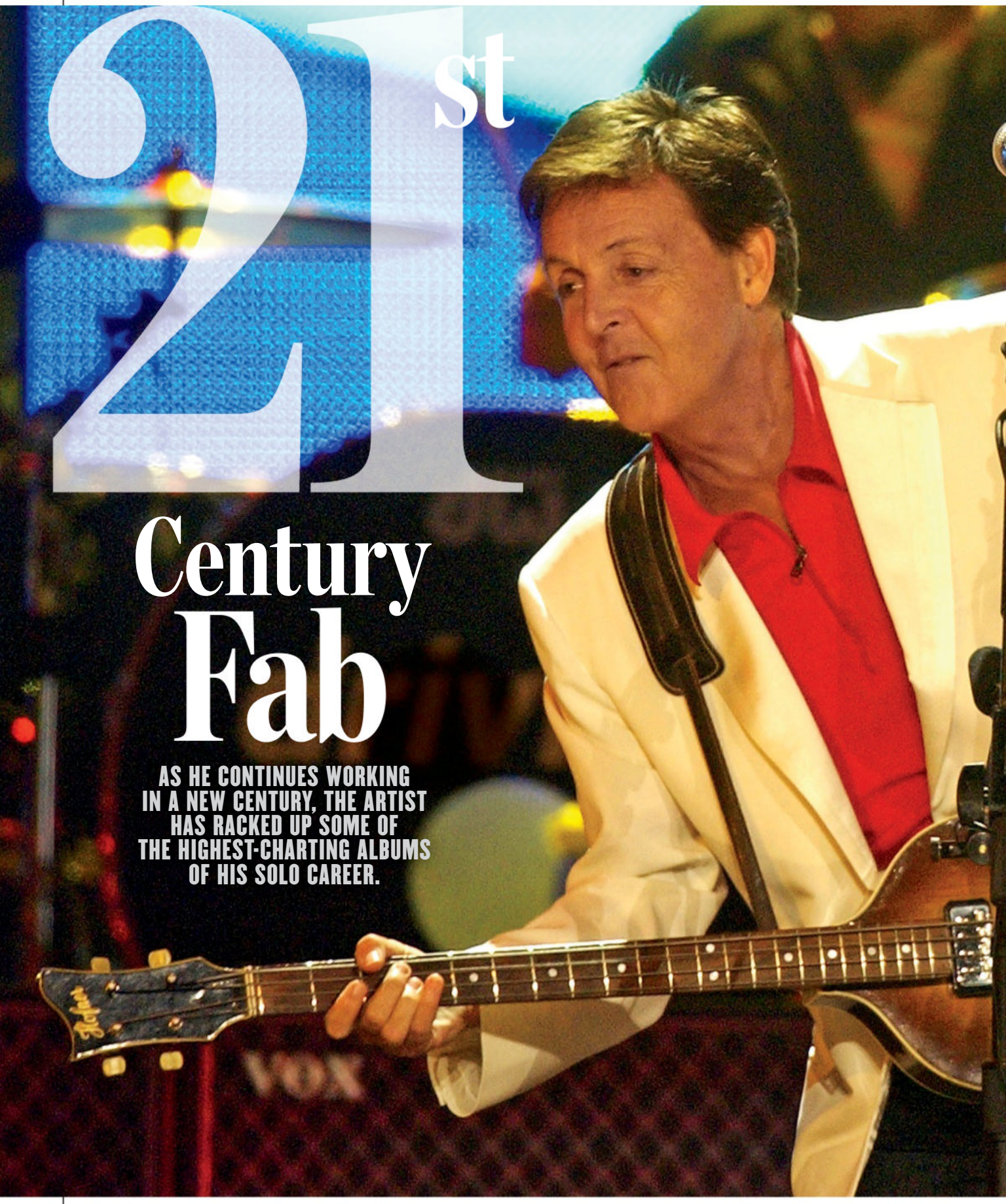
KNOT A SECOND (& THIRD) TIME

AFTER A TUMULTUOUS SECOND MARRIAGE, PAUL FINDS TRUE LOVE AGAIN.

• Though he was devastated after losing Linda, Paul McCartney didn't give up on love. On June 11, 2002, four years after his first wife's death, he married model Heather Mills, 34, whom he'd met in 1999. By then, Heather had achieved some celebrity of her own. In 1993, she'd been run over by a police motorcycle, resulting in the loss of her left leg 6 inches below the knee. While recovering, she found that she frequently needed to replace her prosthetic, leading her to launch a charity to provide prosthetic limbs to those who'd been injured by stepping on landmines.

Heather gave birth to her and Paul's daughter, Beatrice Milly McCartney, in 2003, but unfortunately, the couple's union was troubled. Heather accused him of abusive behavior and said his daughter Stella had caused the breakdown of their marriage. They were divorced in 2008 following an acrimonious trial that awarded her £24.3 million—about $34 million.

Paul found lasting love with his third wife, Nancy Shevell, a New Yorker whom he met in the early 1990s, when both had homes in the Hamptons. They began dating in 2007 and were married on Oct. 9—John Lennon's birthday—2011 at Marylebone Town Hall in London, the same place where Paul and Linda tied the knot in 1969.



21st Century Fab

AS HE CONTINUES WORKING IN A NEW CENTURY, THE ARTIST HAS RACKED UP SOME OF THE HIGHEST-CHARTING ALBUMS OF HIS SOLO CAREER.

Paul McCartney performs on the Driving World Tour in Anaheim, California, his first with his current band. ABOVE: With a police officer backstage at the Concert for New York City at Madison Square Garden on Oct. 20, 2001.

Considering all of Paul McCartney's achievements with The Beatles and Wings and as a solo performer up to 2000, it would be easy to imagine him taking his career a little easier in the 21st century. In fact, he's hardly slowed down at all. He's toured regularly and released numerous records on his own and with others over the past two decades. For that matter, he's also racked up impressive sales figures for some of his recent albums, demonstrating that his talents and appeal remains strong.

Paul kicked off the new century with *Liverpool Sound Collage*, an album of electronica and *musique concrète* created with Super Furry Animals and the producer Youth. Paul and Youth had previously worked together in the 1990s as the Fireman, releasing the experimental music albums *Strawberries Oceans Ships Forest* in 1993 and *Rushes* in 1998.

On Sept. 11, 2001, Paul was in a plane on the tarmac at John F. Kennedy International Airport in New York when the terrorist attacks took place. The tragedy inspired him to organize the Concert for New York City benefit for first responders and their families, an all-star concert held at Madison Square Garden that October. The attacks also prompted him to write the song "Freedom," which he performed at the benefit and included on *Driving Rain,* released that November. He teamed up with a group of musicians he has continued to perform with ever since, including guitarists Rusty Anderson and Brian Ray, keyboardist Paul "Wix" Wickens and drummer Abe Laboriel Jr. Their subsequent Driving World Tour resulted in the 2002 live double-album *Back in the U.S.*

Surprisingly, given the launch of his new band, Paul went solo for 2005's *Chaos and Creation in the Backyard*, playing nearly all the instruments himself, as he did on *McCartney* and *McCartney II.* For the project, he hired producer Nigel Godrich, who was unsparing in his critique of the songs as he pushed the composer to put his full effort into the songwriting. Though initially bothered by the approach, Paul admitted that it made the album stronger. The same year saw him pair up

ON THE RECORD
Paul has released 13 studio albums since 2000, including collaborations like *Liverpool Sound Collage* (top left), classical works such as *Ecce Cor Meum* (third row right), and solo recordings like his latest eponymous album, *McCartney III* (sixth row right).

with DJ and producer Freelance Hellraiser for *Twin Freaks,* a collaborative album of electronica.

Following 2006's classical *Ecce Cor Meum* (Latin for *Behold My Heart*)—an oratorio inspired in part by Linda McCartney—Paul returned with 2007's *Memory Almost Full.* The album had been cut over the previous four years with his touring band and featured some of his most ambitious writing in years. *Memory Almost Full* reached the Top 5 in the U.S. and received four Grammy nominations, including Best Pop Vocal Album.

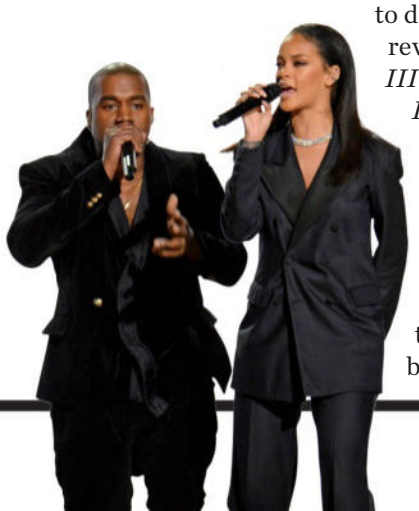
Ocean's Kingdom, his fifth classical record and first score for dance, followed in 2011, after which Paul released *Kisses on the Bottom,* an album featuring covers of American standards and jazz tunes, plus two new originals. The disc reached the Top Five on the *Billboard* 200 chart and topped *Billboard*'s Jazz Albums chart. In 2013, he issued *New,* his first album of original songs since *Memory Almost Full*. The record continued his chart success, debuting at No. 3.

In 2014, Paul delivered one of his most surprising collaborations when he teamed with rapper Kanye West to write and perform the single

TOP: Paul poses with some of the performers at the Concert for New York City, including The Backstreet Boys and Goo Goo Dolls (top row); Kid Rock, Jay-Z and Will Ferrell (middle row); Destiny's Child, Paul, Melissa Etheridge, Michael J. Fox, Billy Joel, Elton John and Jon Bon Jovi (front row). The concert raised more than $35 million. RIGHT: Performing with Kanye West and Rihanna at the Grammy Awards on Feb. 8, 2015.

"Only One." A tribute to West's daughter, it reached No. 11 on *Billboard*'s Hot R&B/Hip-Hop Songs chart, giving Paul his first Top 40 U.S. hit in more than 25 years. One month later, he was back on the charts with West and Rihanna with the single "FourFiveSeconds," a merging of acoustic pop, soul, country and folk that features Paul on vocals and acoustic guitar. The song hit No. 1 on the Hot R&B/Hip-Hop Songs chart.

He continued to hit the top of the charts with his next solo album, 2018's *Egypt Station*, which became his first No. 1 album in the U.S. since 1982's *Tug of War*. The arrival of *McCartney III* in December 2020 saw him return once again to the solo format, performing all the instruments himself. Recorded in his studio in Sussex, England, during the COVID-19 lockdown, *McCartney III* took shape as an escape from the pressures of life. "It was a lot of fun," Paul said in a video trailer for the album. "It was about making music for yourself rather than making music that has to do a job." In 2021, Paul revisited songs from *McCartney III* to create *McCartney III Imagined*, a collaborative album featuring remixes by artists like Beck, Phoebe Bridgers and Idris Elba. And this summer, Macca is embarking on a 13-city U.S. tour, Got Back, which is set to conclude June 16—two days before his 80th birthday. ■



HOUSE OF McCARTNEY

WINNING A GRAMMY LOOKS EASY COMPARED TO THE HONOR PAUL McCARTNEY RECEIVED IN 2002 WHEN HE WAS AWARDED HIS OWN COAT OF ARMS.

• Originating in the 12th century, coats of arms are granted to esteemed individuals, families and even corporations by the College of Arms, the official heraldic authority for England, Wales, Northern Ireland and much of the Commonwealth. Paul McCartney first applied for one in 1997, when he was knighted by Queen Elizabeth II, but the death of wife Linda delayed its design and approval.

His coat of arms nods, not surprisingly, to his musical pedigree. It depicts a guitar held by a Liver bird, a reference to his Liverpool roots, as well as a shield. In addition to two black circles that represent records, the shield features two black curved emblems, each divided by a gold line. Together the four resulting shapes resemble beetles' humped backs and symbolize Paul's history as one of the four Beatles. As is customary for knights, the coat shows a left-facing helmet with an open visor. The motto, *Ecce Cor Meum*, is Latin for *Behold My Heart*, a title Paul gave to his 2006 oratorio.

Paul Is Live

The rocker performed on the world's most famous stages: These are some of the most memorable.

THE ED SULLIVAN SHOW

FEB. 9, 1964

• After a year of success in the United Kingdom and Europe, The Beatles finally made their way to America in 1964. The road to the British Invasion opened in late December 1963 with the U.S. release of "I Want to Hold Your Hand," the group's first smash hit in America. On Sunday, Feb. 9, 1964, U.S. fans finally got to see The Beatles for themselves when the band made its debut appearance on *The Ed Sullivan Show*, watched by 73 million viewers, at the time the most ever recorded for a TV program. The group performed again on the next two *Sullivan* shows before flying back home to England, having conquered America. ■

SHEA STADIUM

AUG. 15, 1965

• **The Beatles' third U.S. tour** launched with a record-breaking crowd of 55,600 fans at New York's Shea Stadium. The show was filmed in color for a TV special that, after years on the bootleg circuit, was remastered and issued with the release of Ron Howard's 2016 film, *The Beatles: Eight Days a Week*. Among the highlights is the group's raucous performance of "I'm Down," Paul McCartney's song from the album *Help!*, released earlier that year. ■

APPLE CORPS ROOFTOP

JAN. 30, 1969

• **After a month of unhappy rehearsals and** recording sessions for the *Let It Be* album, Paul coaxed the other Beatles to debut their new material on the roof of Apple Corps in London. It would be the group's last live performance. Joined by keyboardist Billy Preston, the band played through several performances of "Get Back," "Don't Let Me Down" and "I've Got a Feeling," as well as "The One After 909" and "Dig a Pony," before the local police shut down the show for disturbing the peace. ■

WINGS OVER THE WORLD TOUR

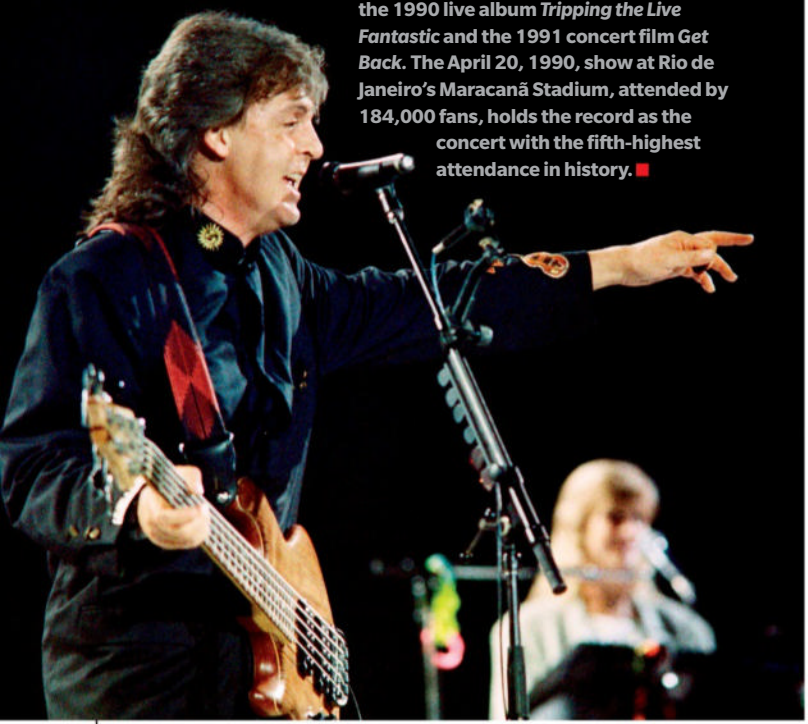
1976

• **Paul McCartney and Wings were at the top** of their game when they launched their Wings Over the World tour in August 1975. In addition to their own songs, the band performed Beatles tunes for the first time. The North American leg marked the first time Paul had performed live in the United States since The Beatles' last tour, in 1966, and was documented in 1976 with the three-disc album, *Wings Over America*, which included a live version of Paul's "Maybe I'm Amazed." Released as a single, it went to No. 10 on the *Billboard* Hot 100. ■

PAUL McCARTNEY WORLD TOUR

1989–1990

• **Paul's debut tour under his own name was his first major outing** since Wings' 1979 U.K. tour. The 103-gig stint saw him perform a substantial number of Beatles' songs. The tour was documented on the 1990 live album *Tripping the Live Fantastic* and the 1991 concert film *Get Back*. The April 20, 1990, show at Rio de Janeiro's Maracanã Stadium, attended by 184,000 fans, holds the record as the concert with the fifth-highest attendance in history. ■



THE CONCERT FOR NEW YORK CITY

OCT. 20, 2001

• **Following the Sept. 11, 2001, terrorist attacks,** Paul organized a concert at Madison Square Garden to honor New York's first responders and their families. The Concert for New York City featured performances by Paul and a host of other legends, including David Bowie, Elton John, the Who, Eric Clapton and Rolling Stones bandmates Mick Jagger and Keith Richards. The highlight of the show was "Freedom," Paul's rousing finale penned just for the occasion. ■

CONCERT FOR GEORGE

NOV. 29, 2002

• **Held on the first** anniversary of George Harrison's death, the Concert for George brought together some of his greatest friends and collaborators for a show that celebrated the Quiet Beatle's musical contributions. For many, the sweetest treat was Paul's rendition of "Something," performed with a band that included Ringo Starr on drums and concert organizer Eric Clapton on guitar and vocals. Opening the tune strumming a ukulele, Paul put a unique twist on one of George's signature tunes. ■

LIVE IN RED SQUARE

MAY 24, 2003

• **Paul's first concert in Russia** was a tacit celebration of the reforms that led to the fall of communism, including the social revolution launched by The Beatles and their music. Paul and his band performed a set of tunes that spanned his career from The Beatles through Wings. He returned for a second celebratory show at Palace Square in St. Petersburg on June 20, 2004. The two concerts were the basis for the 2005 DVD *Paul McCartney in Red Square*. ■

PAUL McCARTNEY BY THE NUMBERS

THESE STATS ARE A TRIBUTE TO HIS UNSTOPPABLE CAREER.

32
No. 1 songs written or co-written by Paul

52
Studio albums he released with The Beatles, Wings and solo

714 MILLION
Albums sold by The Beatles, Wings and solo

2,200+
Known recordings of "Yesterday," including versions by Elvis Presley, Marvin Gaye and Frank Sinatra

23
No. 1 albums with The Beatles, Wings and solo

18
Grammy Awards he has won

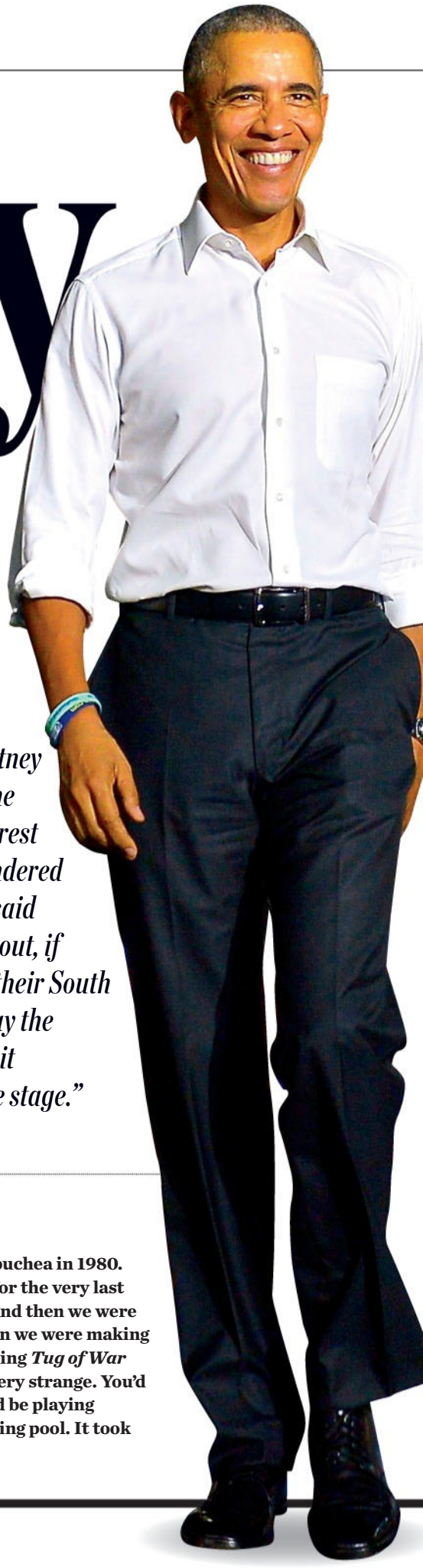
3
Marriages

5
Children

$1.2 BILLION
His net worth as of 2021

Here's what others have said about Sir Paul.

Say



LINDA McCARTNEY

"What I liked about Paul when I lived there in London was the books that were around, and painting. Paul would say, 'Let's paint,' and he and [his longtime friend] Ivan Vaughan would get paints and go down in the basement, and the three of us would paint on the canvas. It was fun. Paul is so much more cerebral than people think because he was quote 'the cute Beatle.' I hate this 'Was it John or was it Paul?' thing, because they were both talented. They were both artists. They are equal for number one."

—*MANY YEARS FROM NOW*

JIM McCARTNEY

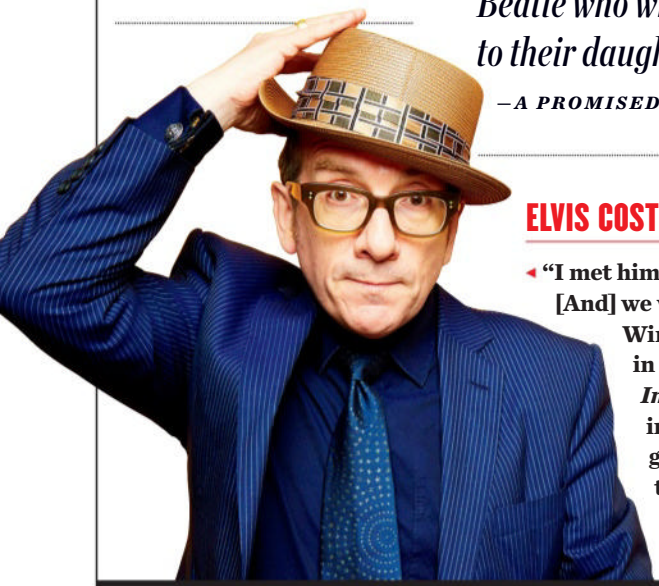
"I said over and over again that he wasn't going to have tight trousers. But he just wore me down. His hair was always long as well. He'd come back from the barber's, and it would just look the same, and I'd say, 'Were it closed then?' "

—*THE BEATLES*, HUNTER DAVIES

BARACK OBAMA

"And there was the time Paul McCartney serenaded my wife with 'Michelle.' She laughed, a little embarrassed, as the rest of the audience applauded, and I wondered what Michelle's parents would have said back in 1965, the year the song came out, if someone had knocked on the door of their South Side home and told them that someday the Beatle who wrote it would be singing it to their daughter from a White House stage."

—***A PROMISED LAND***



ELVIS COSTELLO

"I met him at a benefit concert for Kampuchea in 1980. [And] we were one of the opening acts for the very last Wings show, so I met him then. And then we were in adjacent studios in 1982, when we were making *Imperial Bedroom*; he was making *Tug of War* in the next studio, which was very strange. You'd go up to the rec lounge and he'd be playing the Asteroids machine or playing pool. It took a while to get over that."

—OPIE RADIO

Say Say

MICHAEL McCARTNEY

"Paul was very clever. When he bought a new pair of trousers, he'd bring them home for Dad to see how wide they were, and he would say, 'Okay.' Then Paul would take them back and get them altered. If Dad noticed afterward, Paul would swear they were what he'd agreed to." —*THE BEATLES*, HUNTER DAVIES

JOHN LENNON

"I was very impressed by Paul playing 'Twenty Flight Rock.' He could obviously play the guitar. I half thought to myself, 'He's as good as me.' I'd been kingpin up to then. Now, I thought, 'If I take him on, what will happen?' It went through my head that I'd have to keep him in line if I let him join. But he was good, so he was worth having. He also looked like Elvis. I dug him."

—*THE BEATLES*, HUNTER DAVIES

RINGO STARR

"I love that, getting up [to perform] with him. We did it at the O2 in England [in 2018]. And then he called me and he said, 'I'm doing Dodger Stadium, if you want to do a few numbers.' So he picked three numbers, and I got up and went down there. And it's magic for the audience as well as us.... The audience is like, 'Oh, there's two of them! Wow.' It lifts everything, in a joyous way. So, yeah, I had a great time. We're still pals. We don't hang out with each other a lot. But if we're in the same country and if we're in the same town we always have a dinner, and we say hi or he comes over here or I go over to his house." —*THE IRISH NEWS*, JAN. 9, 2021

GEORGE HARRISON

"Paul was always nine months older than I. Even now, after all these years, he is still nine months older!"

—*ANTHOLOGY*, 1995

DAVE GROHL

"I'll never, ever forget the first time I met Paul McCartney, considering how important The Beatles are to me and how influential and inspired I was learning to play these Beatles songs when I was young. You can imagine, it was a huge life experience."

—BBC RADIO

Paul and Jane Asher with his dog Martha in 1967. Who did she catch him in bed with when she returned to London from an acting job earlier than expected?

The Ultimate Paul McCartney Quiz

THINK YOU KNOW MACCA? PUT YOUR KNOWLEDGE TO THE TEST!

1. What was the working title of "Yesterday"?
A. "Yesterday"
B. "Marmalade"
C. "Scrambled Eggs"
D. "Ham and Eggs"
E. "Tomorrow Never Knows"

2. Paul's first instrument was:
A. Guitar
B. Trumpet
C. Piano
D. Bass guitar
E. Ukulele

3. Paul is his middle name. What's his first?
A. James
B. Paul
C. Theodore
D. Henry
E. John

4. Which of these is not an early Paul composition?
A. "In Spite of All the Danger"
B. "Thinking of Linking"
C. "Find My Way"
D. "I'll Follow the Sun"
E. "Love Me Do"

5. What is Paul hiding behind in the opening scene of *A Hard Day's Night*?
A. A magazine
B. A newspaper
C. A clean old man
D. A bloomin' book
E. A train car

6. Which of these acts has not released a cover of "Yesterday"?
A. Molly Hatchet

B. Boys II Men
C. Liberace
D. Dean Martin
E. Merle Haggard and Willie Nelson

7. What is John saying at the end of "Strawberry Fields Forever"?
A. I buried Paul.
B. I'm very bored.
C. Cranberry sauce.
D. E burres stigano.
E. I'm very sauced.

8. Who did Jane Asher catch Paul in bed with?
A. Linda Eastman
B. Francie Schwartz
C. Ringo Starr
D. Dot Rhone
E. Patti Harrison

9. Paul's brother Michael had a music career under what stage name?
A. Mick Cartney
B. Mike McGear
C. Doc McStuffins
D. Dirk McQuickly
E. Mal Evans

10. Which of the following reversed lyrics was not part of the "Paul is dead" rumor?
A. Turn me on, dead man.
B. Paul is a dead man. Miss him, miss him.
C. Turned out nice again.
D. If the rain comes, they run and hide their heads.
E. Paul is bloody. Paul is very, very bloody.

11. What was Paul's first post-Beatles single?
A. "Maybe I'm Amazed"
B. "Uncle Albert/ Admiral Halsey"
C. "Another Day"
D. "Too Many People"
E. "The Lovely Linda"

12. What is Paul's bestselling post-Beatles album?
A. *McCartney*
B. *Band on the Run*
C. *All the Best*
D. *Wingspan*
E. *Wings Over America*

13. On which song does Paul play bass guitar?
A. "Old Brown Shoe"
B. "My Love"
C. "Band on the Run"
D. "The Long and Winding Road"
E. "Helter Skelter"

John Lennon and Yoko Ono at home in England circa 1970. In what song did Paul call them out for being too pushy with their political activism?

14. Who is tucked inside Paul's jacket on the back cover of *McCartney*?
A. Stella
B. Mary
C. Heather
D. Ringo
E. Martha

15. For which of the following movies did Paul write the soundtrack score?
A. *The Family Way*
B. *Live and Let Die*
C. *Spies Like Us*
D. *The Magic Christian*
E. *Give My Regards to Broad Street*

16. What alias did Paul use for his instrumental version of the *Ram* album?
A. Dirk McQuickly
B. Apollo C. Vermouth
C. Percy "Thrills" Thrillington
D. Paul Ramon
E. The Cute One

17. Which song's lyrics includes digs against John and Yoko?
A. "Another Day"
B. "Uncle Albert/ Admiral Halsey"
C. "You Never Give Me Your Money"
D. "Too Many People"
E. "3 Legs"

18. Wings released the single "Seaside Woman" under which name?
A. Suzy and the Red Stripes
B. Rosie and the Riveters
C. Charles Hawtrey and the Deaf Aids
D. Disco Tex and the Sex-o-lettes
E. The Manson Family

19. Who helped Paul "rediscover" his Beatles Hofner bass after he retired it?
A. Elvis Costello
B. Stevie Wonder
C. Dave Grohl
D. Michael Jackson
E. David Gilmour

20. Who angered Paul by purchasing the rights to Beatles songs?
A. Yoko Ono
B. Michael Jackson
C. Heather Mills
D. Steve Jobs
E. Allen Klein

Answers on Page 98

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QUIZ ANSWERS **1.** C, **2.** B, **3.** A, **4.** C, **5.** B, **6.** D, **7.** C, **8.** B, **9.** B, **10.** D, **11.** C, **12.** B, **13.** C, **14.** B, **15.** A & E, **16.** C, **17.** D, **18.** A, **19.** A, **20.** B.

Paul performs "All You Need Is Love" with The Beatles for the *Our World* live TV broadcast, June 25, 1967.

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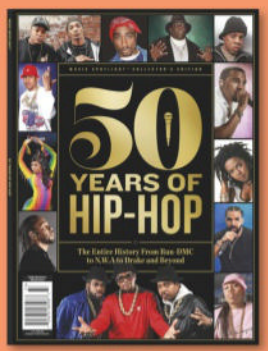

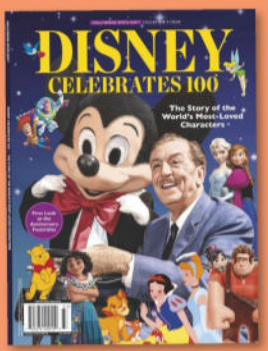

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“For all our success, The Beatles were always a great little band. Nothing more, nothing less.”

PAUL McCARTNEY

On Aug. 22, 1969, The Beatles struck a pose at Tittenhurst Park in England, where John Lennon and Yoko Ono resided; it turned out to be their last photo shoot together.